

A Biographical Study of Giuseppe Castiglione
(Lang Shih-ning), a Jesuit Painter in the
Court of Peking under the
Ch'ing Dynasty

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Preface

It was in October, 1932, that I wrote a brief paper entitled *Rō Sei-nei den Kōryaku* 郎世寧傳攷略 (A brief study of Lang Shih-ning) in the *Bijutsu Kenkyū* 美術研究, No. 10, pp. 339-359, published by the Bijutsu Kenkyū-jo 美術研究所, (now Kokuritsu Tokyo Bunka-zai Kenkyū-jo 國立東京文化財研究所). Though an immature inquiry, it attracted some attention in the academic circles. Mr. Ho Ch'ang-ch'ün 賀昌群 published a Chinese translation in the *Kuo-li Pei-ping t'u-shu-kuan kuan-k'an* 國立北平圖書館館刊, Vol. VII, Nos. 3 and 4, (combined) pp. 1-28, May-Aug., 1933, and Mr. Fu Pao-shih 傅抱石 published in two parts another Chinese translation in the *Kuo-wên chou-pao* 國聞週報, Vol. XIII, Nos. 32, 33 (Aug. 17, Aug. 24, 1936) Pt. I (which I have not yet seen), Pt. II (pp. 33-38). Furthermore, through Mr. Ho's translation, it was referred to in George Robert LOEHR, *Giuseppe Castiglione (1688-1766), Pittore di Corte di Ch'ien-lung, Imperatore della Cina*, Rome, 1940. All these gave me a secret joy. Some materials of which I was not aware in those days I have been able to investigate, and I have been enlightened on several points by the publications since then. As a supplement collected in over twenty years, this is certainly very meagre. The materials are only those which casually attracted my attention while engaged in desultory reading in my leisure hours. I regret that these are not what I have investigated purposefully. I contributed the supplement section of this study to the *Oriental Studies in Honour of Juntarō ISHIHAMA on the Occasion of His Seventieth Birthday* 石濱純太郎先生古稀記念東洋學論叢 published Nov. 1958. Adopting its chief points and revising my previous paper, I have prepared this manuscript because I hope to elaborate some points for future publication.

I

Giuseppe Castiglione¹⁾, an Italian Jesuit served the three Chinese emperors K'ang-hsi 康熙, Yung-ch'eng 雍正 and Ch'ien-lung 乾隆; under the Chinese name Lang Shih-ning 郎世寧²⁾ he waited upon the Imperial Court exclusively with painting. His paintings, though of Western style, teeming with the Chinese technique, enjoyed popularity both in China and abroad. He is generally accepted as a character worth a special mention in the history of modern Chinese painting; however, so little has been written on his life. This is probably on account of the scarcity of the materials. Of all the writings I know, the oldest is by Abbé GROSIER³⁾, the Frenchman, and the newest (up to 1932) by the two Germans Ulrich THIEME and Felix BECKER⁴⁾ the two Frenchmen Henri CORDIER⁵⁾ and Paul PELLIOT⁶⁾, and by Prof. Toyozō

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- 1) According to the French style, the name is spelt Joseph Castiglione. Beginning with the document numbered as O¹ 1924 (2) in the possession of the Archives Nationales in Paris and the *Lettres édifiantes et curieuses*, nouvelle édition, XXII, XXIII, XXIV, this is the customary way of spelling it. In rare cases, it is spelt J. Castiglioni, for instance, in the *Lettres édifiantes &c.*; nouv. éd XXIV, p. 352, Letter written by P. BENOIT. It is also spelt J. Castilioni. As stated later, as Castiglione belonged to the Portuguese Mission of the Jesuit Society, the Portuguese mode of spelling was used, for instance, his signature in his two pictures in the 16 series of copper plates printed in Paris by the order of the Emperor Ch'ien-lung. (See below, pp. 107, 109). In Latin style, as engraved in the epitaph of his grave (P. 113), it was spelt Iosephus Castiglione. In the letters of P. G. von HALLERSTEIN, this spelling is observed here and there. (Included in PRAY, P.G., *Imposturae CGXVIII. in dissertatione R. P. Benedicti CETTO.....*, 1871) As to the above-mentioned documents in the Archives Nationales and the letters in PRAY's book, they are based on the quotations by PELLIOT, *Les "Conquêtes de l'empereur de la Chine"*, *T'oung Pao*, 1920-21, pp. 184, 185; 269-270. By the way, these documents, letters, prints, and the grave epitaph will be fully discussed later.
 - 2) Sometimes his Chinese name is written 朗世寧 or 郎士寧, but they are both erroneous. The former is found so frequently that it is hardly worth citing examples, while the latter occurs in rare instances such as in the *Chu-yeh-t'ing tsa-chi* 竹葉亭雜記 (Bk. 3, leaf 3rd) by YAO Yüan-shih 姚元之 of Ch'ing, and in the explanations attached to the photographs of the portrait of Hsiang-fei 香妃, one of Ch'ien-lung's concubines attributed to Castiglione, sold at Peking stores. In two cases, CORDIER gives it as 良世寧, which is of course a miswriting. (PELLIOT, *T'oung-pao*, 1920-21, p. 186, Note 2.) Moreover, the Westerners in ancient times spelt it Lamxinim as seen in the documents in the Archives Nationales cited under the preceding note 1. This is the Portuguese spelling in those days; nowadays it is spelt Lang Shih-ning (Wade system) and Lang Che-ning (the French system). When CORDIER, *Bibliotheca Sinica*, Supplement, 1924-6, col. 3645 spells it Lang Che-ming, it must be a misprint.
 - 3) G[ROSIE]r, [Abbé], "Castiglione" (*Biographie universelle*, VII, 1813, pp. 337-339).
 - 4) THIEME-BECKER, *Allgemeines Lexikon der bildenden Künstler*, VI, 1921, s. 166, under the item "Castiglione."
 - 5) CORDIER, H., *Les Conquêtes de l'Empereur de la Chine (Memoires concernant l'Asie Orientale*, I, 1913, pp. 1-18), p. 3.
 - 6) PELLIOT, P., *Les "Conquêtes de l'Empereur de la Chine"* (*T'oung Pao*, 1920-21, pp. 183-274), pp. 186-189; 267 note 2, et *passim*.

TANAKA 田中豐藏, a Japanese.¹⁾ True, many histories of Chinese painting and Chinese Christianity casually treat Castiglione's activities and paintings, but all biographies on him though brief, or writings on him somewhat in the nature of a biography, are only those above-mentioned. However, the year 1934 witnessed the publication of an exclusive biography: Louis [Aloys] PFISTER, *Notices biographiques et bibliographiques sur les Jésuites de l'ancienne mission de Chine 1552-1773*, Tome II, *Variétés Sinologiques*, No. 60. Chang-hai (1934). This book immensely valued by experts had been handed down hand-copied among eager students; its publication had long been desired by the Church and the scholars. No sooner its first volume (*Variétés Sinologiques*, No. 59) had been issued in 1932 than it became a book absolutely indispensable to us and began to profit us beyond measure. Of course it is a biography of over 460 Jesuits sent to China by the middle of the Ch'ien-lung era; but so far as each individual is concerned, it is of course his biography. The case of Castiglione is no exception to the rule. When I called this an exclusive biography, it was in this sense. So far as Castiglione is concerned, however, the manuscript of the original writer has been enlarged by the revisor's supplement, and supported by Prof. PELLIOU's investigations which I have repeatedly quoted in my paper, especially by additional notes on the dates of his birth and death being entirely too brief as a whole, (pp. 635-639). This being the case, except in one or two fairly important matters, the book failed to show me many new facts. In 1940, the previously mentioned book by G. R. LOEHR came out, and when chiefly based on PFISTER and this book, Father Pasquale D'ELIA, the expert historian of Chinese Catholicism, wrote a brief biography in the *Encyclopedia Cattolica*, Vol. 3, compiled and published in 1949 by the Vatican, I was enlightened on several new facts unknown to me (Col. 1038-1040), to my utmost satisfaction. All these careful writings, especially those by PELLIOU and TANAKA, have been achieved after painstaking and precise investigations, yet they are somewhat too brief with a great deal

1) Toyozō TANAKA, *Rō Seinei (Lang Shih-ning) Tō Tai (T'ang Tai) gappitsu tōka kijaku zu ni tsuite* 郎世寧唐岱合筆桃花喜鵲圖に就て (Concerning the picture of the peach blossoms and happy magpies, jointly drawn by Lang Shih-ning 郎世寧 and T'ang Tai 唐岱) *Kokka* 國華 No. 357, Feb., 1920, pp. 310-316.) Incidentally, the *Li-tai hua-shih hui-chuan* 歷代畫史彙傳 (Collected biographies of painters of all periods) (Bk. 12) by P'ENG Yün-tsang 彭蘊璠 of Ch'ing is too brief to be mentioned. The Ch'ing-shih 清史 compiled by the government of the Chung-hua min-kuo 中華民國, on account of careless treatment and the meagreness of the material, deserves no criticism whatever. Though no histories of painting, the description in Mgr. Alphonse FAVIER, *Peking, Histoire et Description* (of the two versions— Peking, 1897, and Lille, 1900, the latter quoted here), pp. 182, 185, 307 is far more to the point. It is strange that the *Encyclopedia Italiana* compiled as a state affair by the Fascist Italy contains no item on Castiglione either in the main body, (in 36 vols) or in the Supplement (in 3 vols.)

left to be desired, and a few points have been left unsettled. Consulting and comparing all these works, here I have compiled a biography of Castiglione and, based on the Catalogue of the Shih-ch'ü 石渠 (Imperial Collection of Paintings of Secular Subjects),¹⁾ compiled by Hu Ching 胡敬 of Ch'ing, an index of his works. While criticising my predecessors too brief, my presentation here may hardly be regarded as a detailed study. However, if this should serve to supplement the biography of Castiglione with several new facts, I should be satisfied. Any criticism will be appreciated by the author.

II

It was on July 19th, 1688 (Corresponding the year Mou-ch'ên 戊辰, the 27th year of K'ang-hsi 康熙) that Castiglione was born in Milano, Italy.

As to the date of his birth as well as that of his death, opinion differs so much that it would confuse the reader. On the date of his birth there are two views: one favoring 1698 and the other 1688. The former is held by Abbé GROSIER, Mgr. FAVIER, THIEME and BECKER²⁾ while the latter is held by CORDIER, C. de ROCHEMONTEIX, and PELLIOT.³⁾ I consider that the former is erroneous. No material which definitely gives the date of Castiglione's birth had appeared; therefore, this has been reckoned backward from 1768 in which he died reportedly at the age of 70 years; and here may be observed two errors. One is that he died in 1768 and the other is that he was 70 at that time,—both facts were established on the strength of a false report; so the calculation based on this could not be trusted. That Castiglione died in Peking on the 16th of July, 1766 at the age of 78 years (in the Western way of calculation) could not be doubted in the light of the epitaph on his grave which was discovered in recent years.⁴⁾ Therefore, it follows that he was born in the course of the year 1688. This is the reason why I favor the latter view. Thus all the biographers since then, such as L.A. PFISTER, P. D'ELIA, and G. R. LOEHRR, have adopted this view. (As previously stated, the date of his death has also been discussed warmly. The discovery of the epitaph of his grave should settle the question. This will be discussed later; therefore, in order to avoid overlapping, it is not taken up in this connection.)

- 1) The *Kuo-chao yüan-hua-lu* 國朝院畫錄 by HU Ching 胡敬 (volume shang 上, leaf 14r°, volume hsia 下, leaf 27v°, according to the version of the *Hu-k'ò ssü-chung* 胡刻四種. As for the faults of this book, and other references, details will be given at the beginning of the attached table.)
- 2) GROSIER, *op. cit.*, p. 337; FAVIER, *Peking*, p. 182; THIEME-BECKER, *op. cit.*, VI, s. 166.
- 3) CORDIER, *Les Conquêtes*, p. 3;—, *Bibl. Sin., Suppl.*, 3645; P. Camille de ROCHEMONTEIX, S. J., *Joseph Amiot et les dernières survivants de la Mission française à Pékin (1750-1795)*. Nombreux documents avec carte. Paris, 1915, p. 15. (Cité par PELLIOT, *op. cit.* p. 269, note 2.)
- 4) *Cf.* pp. 112-113.

In what month and on what day was he born? None of those who favor the 1698 theory discusses this question. Only those who hold the 1688 theory take it up. Mr. CORDIER, in his biography of the Italian painter Panzi 潘廷璋 gave it as the 16th of July.¹⁾ However, de ROCHEMONTEIX, in his biography of Amiot 錢德明, determined it as the 19th of July.²⁾ CORDIER gave the 16th of July simply because he was confused with the date of the death,—the 16th of July, and made a mistake in writing. Later, on his publication of *Bibliotheca Sinica, supplement*, he revised it as the 19th of July,³⁾ and I wish to follow de ROCHEMONTEIX and to set it as the 19th of July. I have not yet read de ROCHEMONTEIX's book, but according to the reviews by CORDIER and PELLIOT, I could readily believe that it is a painstaking work with copious quotations from rare materials, and that his view on this must surely be well grounded.⁴⁾ This is the reason why I follow this view at this time.

III

In 1707, (the year Ting-hai 丁亥, the 46 year of K'ang-hsi 康熙, Castiglione was at 19 years of age (according to the Western method of calculation. This method will be adopted in the following). On January 16th, he was admitted into the Jesuit Society, and lived in the Noviziato belonging to St. Ignazio at Genova, exclusively devoting himself to religious exercises.

It is my opinion that there is no literature which definitely states when Castiglione was admitted into the Jesuit Society; but based on the epitaph which says that he died on July 16th, 1766, with 59 and a half years in the Society, it was only reckoned that he was admitted into the Society in 1707. However, thanks to D'ELIA's account, we now know in what month and on what day he was admitted into the Society and to what group he belonged. (D'ELIA, col. 1038. Cf. LOEHR, p. 7.) Castiglione, naturally good at painting, often used a brush, when free from his prayers. One instance of this is that the same year, or the following year, for the benefit of this church, he painted a picture of St. Ignazio di Loyola in the cave at Manresa. Whether the picture was an oil painting or a fresco one, it is not known now, but its existence until 1780 may be proved by Mr. LOEHR who quotes RATTI's guide-book on Genova art published in that year; Carlo Giuseppe RATTI, *Istruzione di quanto può vedersi di più bello in Genova in pittura, scultura ed architettura*, ecc.

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- 1) CORDIER, *Giuseppe Panzi. Peintre italien à Péking (XVIII^e siècle)*. (*Mélanges Emil Picot*, I, 1913), p. 1. (Cité par PELLIOT, *op. cit.*, p. 269, note 2).
 - 2) P. C. de ROCHEMONTEIX, *op. cit.*, *T'oung Pao*, 1920-21, p. 269, note 2.
 - 3) *Bibl. Sin.*, *Suppl.*, 3605.
 - 4) In the Letters of Von HALLERSTEIN previously quoted it is written to the effect that he died on the 16th of July, a few days previous to his birthday. This endorses the fact that his birthday was a few days after, namely the 19th.

pp. 82-83. (LOEHR, p. 7)¹⁾ Castiglione stayed two years in this Noviziato, and at the end of the period, responding to an invitation of the missionaries sent to China, he decided to go to China as an artist to serve in the Court in Peking. He went to Portugal to sail east from there. As the Jesuits in those days were under the rule of the Portuguese king, he simply observed the rule. During a few years' sojourn in Portugal, he studied at the collegio at Coimbra, decorated the chapel there, and as his genius was found out by the Queen, he was asked to paint the portraits of her two princes. At length, in 1714, Michelangelo Tamburini, the head of the Society, gave him the permission to sail toward China, and sailed eastward.²⁾

In 1715 (the year I-mo 乙未, the 54th year of K'ang-hsi), at 27, on July 10th, he reached Macao, and in August Kuang-chou 廣州 (Canton); and on November 22nd, went to Peking accompanied by the Italian Jesuit, Giuseppe Costa or G. d'a Costa who was versed in medicines and medical treatment.³⁾ Assigned to the Portuguese Mission he resided in the Tung-t'ang 東堂 outside the Tung-hua 東華 gate, Tung-ch'êng 東城.⁴⁾ Once in a while he was summoned and proceeded to the inner court. The Tung-t'ang 東堂 which was also called Eglise St. Joseph, was side by side with the Pei-t'ang 北堂 and Nan-t'ang 南堂, was one of the three greatest Western churches in Peking at this time. It is said that the church was a simple but imposing building of the Ionian order, though on a small scale.⁵⁾

1) As for the alleged paintings Castiglione drew prior to his arrival in China, LOEHR gives two or three pieces in his catalogue (p. 117), but this must be closely investigated. And as for the publication in Augusburg of the prints a certain Klauber made of the portrait of Christ and Mater Amabilis, attributed to Castiglione while in Europe, which is described in THIEME-BECKER, *op. cit.*, VI. 166, I know nothing of its original source, namely, HEINECKEN, *Dictionnaire des Artistes*, III; NAGLER, *Künstlerlexicon*, II; MEUSEL, *Neue Miscellanien artistischen Inhalts*, IV (1797), 407, 415-16, therefore I could not tell about its credulity. This is an extremely difficult question. I am recording it here as a topic for further investigation.

2) D'ELIA, c. 1038.

3) See p. 85, Note 3.

4) See p. 86, Note 1. This is distinctly written in A. THOMAS, *Histoire de la Mission de Pékin*, Paris, 1923, p. 415. *Yen-ching k'ai-chiao liao* 燕京開教略 (The Chinese version of a part of FAVIER, *Peking*), Volume chung 中, leaf 74r° is also similar to the foregoing.

5) A study of FAVIER, *Peking*, p. 194. PFISTER, II, p. 608, shows that in compiling a biography of X.E. Fridell 費隱 who was the Jesuit in charge of the Tung-t'ang 東堂, quoting a passage from HALLERSTEIN included in *Epistolae anecdotae* (included in PRAY, *Imposturae*....) writes that this church was dedicated to St. July 14th, 1921, and the man in charge of the construction was the Italian Frater Ferdinand-Bonaventura Moggi LI Po-ming 利博明, *tsu* Min-kung 敏公, and the man who solemnized it with a painting was Lang Shih-ning. Though the existence of a mural painting in the Nan-t'ang 南堂 was well-known, that of a mural painting by him in the Tung-t'ang may be admitted by this. (It is said that Moggi was a skillful sculptor and metal-carver. The great sanctuary is said to have been an imitation of that dedicated to San Luigi Gonzaga at San Ignacio in Rome, and the dome was decorated in strict adherence to perspective; therefore, I consider that the former was by Moggi and the latter by Castiglione. Cf. PFISTER, II, p. 666.)

As to the date of his arrival in Peking, there is another view. Though Mr. de ROCHEMONTEIX says that he entered Peking in August, 1715,¹⁾ CORDIER considers this to be the date of his arrival in China.²⁾ The former view mistook the date of his arrival at Kuang-chou as that of his arrival at Peking, did it not? Both are mistaken, in my view. For Gerald de VICENTIIIS, in his notes on Matteo Ripa documents writes that on November 22nd, this year, Castiglione and Costa arrived at Peking. Apart from de VICENTIIIS, likewise in Ripa's private note, I found the ground for the statement: *Storia della fondazione della Congregazione e del Collegio de Cinesi sotto il titolo della Sagra Famiglia di G. C. scritta dallo stesso fondatore Matteo Ripa e de' viaggi de lui fatti*, 3 vols., Napoli, 1832, Tomo I, p. 465. RIPA's private note says "Al ventidue di Novembre del 1715 essendo venuti in Peking due Europei, Giuseppe Castiglione pittore, e Giuseppe Costa speziale, . . ." Thus the arrival of the two priests is dated November 22nd. The selected English version of the private note says "In November 1715, I was summoned to the presence of the Emperor, to act as interpreter to two Europeans, a painter and a chemist, who had just arrived." (*Memoirs of Father Ripa, during a thirteen years' residence at the court of Peking in the service of the Emperor of China; with an account of the foundation of the College for the education of young Chinese at Naples. Selected and translated from the Italian*, by Fortunato PRANDI, London, 1846, p. 89.) However, the quotation of PFISTER from VISSCHERS, (*Onuitgegeven Brieven van eenige Paters*, Arnheim, 1857, bl. 135,) is said to give December 22nd for November 22nd, (PFISTER, II, p. 636), but this certainly is some sort of miswriting: what Ripa writes in his private note should be considered accurate. However, when VISSCHERS says "December 22nd the feast of Apostle St. Thomas," this connection with the feast may be supposed to have some ground for it. As CORDIER (Cf. note 3 in this page) and PFISTER and D'ELIA support this view, it may deserve consideration. A. WALEY, in his *An Index of Chinese Artists represented in the Sub-Department of Oriental Prints and Drawings in the British Museum*, London, 1922, p. 54, puts Castiglione's arrival in China as "approximately 1730." This is an entirely careless ungrounded view.

1) P. de ROCHEMONTEIX, *op. cit.*, p. 15.

2) CORDIER, *Les Conquêtes*, p. 3.

3) Gherardo de VICENTIIIS, *Documenti e Titoli sul Privato Fondatore dell' Attuale R. Istituto (antico "Collegio dei Cinesi" in Napoli) Matteo Ripa*, Napoli 1904, p. 14, note. After advancing his view, CORDIER revised the date of Castiglione's arrival in Peking as Dec. 22nd, 1715, (*Bibl. Sin. Suppl.*, 3645), but he was no doubt adopting Visscher's view. (Though VICENTIIIS says that his source was Ripa's letter or private note reproduced in the above-mentioned book p. 465, but it is not found on that page. As this book is so bulky and in Italian or Latin, I have no time for investigating it. It has to be taken up later. Incidentally, that Castiglione and Costa traveled together after their arrival in Canton is proved by an account in this book. (p. 222.)

That on the occasion of Lang Shih-ning's first presentation to the Emperor K'ang-hsi, Ripa 馬國賢 acted as interpreter is also known by this private note.

As all the Jesuits belonging to the Portuguese Missions in those days were quartered in the Tung-t'ang 東堂¹⁾, there is no doubt that Castiglione also lived there. But most of the Western missionaries who served in the inner court with arts were quartered in the Ju-i-kuan 如意館 (an annex to the Yüen-ming 圓明 Palace), at Hai-tien 海甸 in the west of Peking, where they spent the greater part of the year²⁾, it may be that from the earliest days Castiglione also moved there and spent many days and nights there. However, his attendance on the Emperor in the Court and his assiduity in painting are often mentioned in the following materials may indicate that he usually stayed within the capital. At any rate, it is evident that the Jesuits belonging to the Portuguese Missions had their living quarters in the Tung-t'ang and he usually lived there. When the Western Jesuits at Hai-tien entered Peking in the suite of the Emperor, they waited upon the Emperor in the Court during the day and in the evening they were permitted to return to the church, and in the case of Castiglione he certainly went back to the Tung-t'ang.

In 1721 (the year Hsin-ch'ou 辛丑 of K'ang-hsi), at 33, or December 8th this year, he was officially appointed a Frater (Frère) and became a Coadjutore temporal, (Coadjuteur temporel).³⁾ In my previous study, I wrote that Castiglione, as soon as he was admitted into the Jesuit Society, obtained this status and was appointed to this position. This was a mistake. PFISTER first advanced the view and LOEHR followed it, but PFISTER never stated his original source. (PFISTER, II, p. 656; LOEHR, p. 9.) Probably his source was one of the letters included in the so-called *Welt-Bott*, Augusburg und Wien, 1728-1761) complete in 40 volumes, compiled by the Jesuit STOCKLEIN, a collection of the letters of the Jesuits. LOEHR concretely annotated on it as the letter No. 587; although the collection of letters is in the possession of the Tōyō Bunko (Oriental Library and the Tenri Library 天理圖書館, I have not had a chance to examine it. The letter in question is nothing but the one dated Nov. 4, 1739, which August

1) FAVIER, *op. cit.*, pp. 182, 194.

2) For instance, *Le lettre du Père Benoît,..... à Monsieur xxx (Le 4 novembre 1773) (Lettres edifiantes, XXIV, 1718)*, p. 284; *Troisième lettre du Père Benoît.* (with no date and no addressee.) (*Ibid.*, p. 380 and others.) That Castiglione actually was in this house is mentioned in *Lettre du Père Amiot..... au Père de la Tour de la même Compagnie (A Péking, le 17 octobre 1754) (Ibid., XXIII, 1781)*, p. 336.

3) Sometimes he is represented as Pater (Père). For instance, PALÉOLOGUE (George Maurice), *L'art chinois*, nouv. éd., Paris, 1887 (?), pp. 291, 292, and CORDIER, *Les Conquêtes*, p. 8.

As for Coadjutore temporale, though I am not versed in the system in the Catholic church and I could not distinguish them precisely, the word "temporale", an antonym of spirituale, seems to imply "engaged in not religious, but secular affairs", and not provisional or temporary. Coadjutore must mean an assistant to a father.

VON HALLERSTEIN 劉松齡 dispatched from Peking. (Cf. CORDIER, *Bibl. Sin.*², II, p. 947).

About this time, Castiglione after the Chinese manner assumed a Chinese name Lang Shih-ning 郎世寧 and *tzu* Jo-sê 若瑟. Therefore, hereafter I am going to use this name in this study.¹⁾

IV

It is not definitely known exactly when, after arriving in Peking, Castiglione was summoned by the Chinese emperor to proceed to the Court with a painting brush. During the K'ang-hsi period, his accomplishment as an artist was possibly appreciated by the Emperor; but so far as I am concerned, I have not come across any literature or painting which serves to prove it. This occurred only in the reign of the emperor Yung-chêng 雍正. There is a painting entitled *Chü-jui-t'u* 聚瑞圖 painted on 15th of ninth month, in the first year of Yung-chêng (1723), when Shih-ning was 35 years old, and another entitled *Sung-hsien-ying-chih* 嵩獻英芝 painted in tenth month (1724), two years later, the Emperor's appreciation of his supreme workmanship in marked Western style may well be imagined. (As for the whereabouts of these works, the list of his works and the whereabouts of their reproductions, descriptions will be collectively given in the list of works at the end of this study.) In the year Mou-shên 戊申, the 6th year (1728), a large piece entitled *Po-chün-t'u* 百駿圖, — a masterpiece as one executed in Western style — was completed in midspring; all these pieces were painted in water colours on silk cloths; executed with Chinese materials and Western technique, as described in the previous histories of Chinese painting. Only whether his paints were imported from the West or those produced in China, I am not in a position to determine because I am not an expert in that line. This must be left as a problem for a future student. His later works were also of the same nature; sometimes painted on paper, or on lengthwise scrolls, sidewise scrolls, picture-albums. Only almost none of his oil paintings is extant. If the two pieces entitled the portrait of Hsiang-fei 香妃像 usually (Cf. the attached list at the end) ascribed to Shihning should prove as genuine pieces by him, they would certainly be valued as extremely rare pictures in oil.

In 1730 (the year K'eng-hsü 庚戌, the 8th year of Yung-chêng), when Shih-ning was 42, on September 30th, a great earthquake occurred in and around the capital. It is reported that innumeral houses were destroyed, and 100,000 inhabitants reportedly killed. Though the two churches the Nan-t'ang

1) Jo-sê 若瑟 (PFISTER, II, p. 635) may be an abbreviated transliteration of Joseph an alias of Giuseppe.

南堂 and the Pei-t'ang 北堂 were seriously damaged¹⁾; fortunately the Tung-t'ang 東堂 was only slightly damaged, and Lang Shih-ning was safe.

V

Until recently, Lang Shih-ning was known exclusively as an artist. However, if one studies the history of Catholic evangelization, one will see that Lang Shih-ning had a considerably important position in the field of evangelization. During the reign of the Emperor K'ang-hsi, after his personal administration, he was really generous toward Catholic evangelization. Under the reign of the Emperor Yung-chêng, however, the reactionary prohibition of the religion was cruelly enforced, and even under the Emperor Ch'ien-luhg 乾隆, the prohibition was not relaxed; excepting those serving in the court, the missionaries found it extremely difficult to stay within the country. This being the case, it would seem natural that common missionaries should present some sort of petition to the Emperor through the missionaries like Lang Shih-ning who were enjoying unusual favours. As a matter of fact, they did try it at least three times through him.

On August 20th, 1732 (the year Jên-tzŭ 壬子, the 10th year of Yung-chêng), an Imperial edict was issued, and all the Western missionaries who were assembled in Canton were driven out of the country. Thirty-five of the number fled and reached Macao. It would not be right to say that none remained to carry on their sacred work, but they were extremely few. The native believers were closely examined by the officials and a large number of them were severely punished and even killed. The Jesuits, the missionaries of the Société des Missions Etrangères, and the Lazarists, were all imprisoned in one house and prohibited to go out. Théodoric Pedrini whose Chinese name was Tê Li-kê 德理格 who had been tutor to the Emperor Yung-chêng when he had lived as the heir to the throne, was the only one that was now received in audience; it was said that the fate of Catholicism depended solely upon him.²⁾

In 1735 (the year I-mao 乙卯, the 13th year of Yung-chêng), the Emperor died on Oct. 7th, and the Emperor Ch'ien-lung succeeded. In 1736 (the year Ping-ch'ên 丙辰, the 1st year of Ch'ien-lung), the prohibition of the religion was not mitigated. The high officials after discussions, entreated the Emperor to issue an edict prohibiting all the Westerners engaged in evangelizing the Manchu and Chinese soldiers and civilians to stay within China except those especially invited to serve in the court; and when opinion was divided, a great number of Christians in the capital and various provinces were imprisoned. The Jesuits consulted and entrusted Lang Shih-ning to try to present a petition

1) FAVIER, *Peking*, p. 181.

2) FAVIER, *Peking*, p. 181.

for mitigating the prohibition. On May 3rd, the Emperor as usual went to the studio, and walking up to Shih-ning, watched him draw and paint. Shih-ning, abruptly throwing down his brush, and with a most sorrowful and embarrassed expression, kneeling down before the Emperor, implored him to mitigate the prohibition of evangelization. His words were extremely plaintive. Thereupon he produced from his pocket a yellow paper on which the petition was written, and attempted to hand it to the Emperor. At this unusual kind of direct appeal, the eunuchs attending on the Emperor were stupefied and at a loss what to do. The Emperor calmly listened to what Shih-ning had to say, and intimately said "We have never criticized your religion. We have only prohibited the Manchu guards to believe it". He told the attendants to receive the petition, and said to Shih-ning, "We will read your petition. Please keep on painting peacefully". Ten days later, one of the imperial family, a certain prince, summoned the missionaries to the court, and representing the Emperor confirmed the Emperor's previous message, that he had prohibited the Manchus, especially the Manchu guards to believe, but he had said nothing concerning the rest of the people, that the missionaries were free to practise the religious rites. The missionaries pointed out that they had been prohibited to evangelize the Chinese, implored him to produce the copy of the edict for prohibition and to endeavor to withdraw it, and repeatedly tried to negotiate with him, but without securing an adequate understanding, they had to retire. Nevertheless, Lang Shih-ning's efforts proved fruitful because, as the news that the prince representing the Emperor had made such a confirmation was universally spread, the attitude of the officials toward the missionaries became so generous that almost no case of persecution was reported.¹⁾

In 1737 (the year Ting-ssü 丁巳, the 2nd year of Ch'ien-ung) when Shih-ning was 49, the prohibition somewhat mitigated policy during the previous year was rigidly enforced again this year, nay, even more so that persecution twice as gruesome as before began to prevail. This was the so-called "case of Liu Êrh, 劉二": a Catholic named Liu Êrh, out of pity, had a dying orphan child baptized, but a man falsely accused him of deception. Thereupon, the prohibition was enforced more rigidly than before, and the Emperor issued another proclamation for rigidly prohibiting the Catholic religion. Then the missionaries again had to make Lang Shih-ning present a petition to the Emperor. (Previous to this, concerning the case of Liu Êrh, the missionaries had been making utmost efforts, with the French Jesuit P. Parrenin whose Chinese name was Pa To-ming 巴多明, exclusively in charge of this movement,

1) *Lettre du Père Parrenin [Parrenin]...au Père Duhalde [Du Halde], A Péking, ce [sic] 22 octobre 1736 (Lettres édifiantes, XX, 1781, pp. 357-362. Cf. HUC, Le Christianisme en Chine, IV, Paris, 1858, pp. 72-844; FAVIER, Péking, p. 182; THOMAS, op. cit., p. 407.*

and the aforesaid prince of the Imperial family eagerly taking upon himself the trouble of mediating between the missionaries and the court. As this is treated in full detail in various histories of Chinese Catholicism, I shall refrain from quoting from them in this connection.¹⁾ On the day following the proclamation of the edict, the Emperor as usual proceeded to the studio to watch Lang Shih-ning paint. On that occasion, Shih-ning looked extremely poorly. When the Emperor inquired of him in many points in the art of painting, he kept silent and did not answer. He seemed to be feeling a profound sorrow over the edict issued the previous day. The Emperor asked him if he was suffering from some disease. Shih-ning, kneeling in front of the Emperor, and with tears running all over his face, and citing the previous instance in the K'ang-hsi period, implored the Emperor to withdraw the prohibition law with an exceptional grace. The Emperor, as in the previous year, sincerely repeated that he did not abuse the Christian religion or torment the believers, and promising that he could more carefully consider this problem again, he withdrew.²⁾ A few days later, a message was sent to the missionaries, in which he said that as Liu Êrh had violated the law in deceiving another man's child, he had been severely punished by the Justice Department, and that this had nothing to do with the Christian religion, nor with the Westerners, etc. After the proclamation of the edict, the question of the prohibition was left untouched; thereupon, a number of new Western priests, in disguise, entered China and more than 40 who had been sojourning in Macao waiting for an opportunity, in disguise, also went back to China.³⁾ How influential Shih-ning's efforts were. The Chinese version *Yen-ching k'ai-chiao liao* 燕京開京略, a passage from FAVIER, *Peking*, says "One word of Lang Shih-ning is far stronger than a thousand petitions."⁴⁾ This is probably no exaggeration.

VI

In 1738 (the year Mou-wu 戊午, the 3rd year of Ch'ien-lung) Shih-ning was 50. This year, the French Jesuit Frère Jean Denis Attiret⁴⁾ whose Chinese

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- 1) *Etat de la religion dans l'Empire de la Chine, en l'année 1738 (Lettres édifiantes, XXII, p. 246 et seq., p. 273 et seq. Cf. HUC, op. cit., IV, pp. 74-82; FAVIER, Péking, p. 182; THOMAS, op. cit., p. 408.*
 - 2) See 1)
 - 3) Volume Chung 中, leaf 70r°, The French original says; "Quelques paroles bien simples du Frère Castiglione avaient plus fait que tous les mémoires et que tous les pétitions." FAVIER, *Peking*, p. 182.
 - 4) There are a number of references on the life of Attiret, but this being outside our main subject, suffice it to quote PELLIOT, *Les Conquêtes.....*, pp. 189—192, the article from which several quotations have been made in the foregoing. All the previous books have given Attiret's Chinese name as Pa Tê-ni 巴德尼, but after PELLIOT's researches we have to revise it as 王致誠.

name was Wang Chih-chêng 王致誠 arrived in Peking and lived in the Pei-t'ang 北堂. He was born at Dôle, in 1702 and was a good painter. The French Jesuits in Peking, seeing that the Portuguese missions boasted Lang Shih-ning as a great artist, invited him from their own country that they also might have among them an artist proficient enough to rival Shih-ning.¹⁾ After he came to Peking, he too was admitted into the court and became the Emperor Ch'ien-lung's special favourite. That Shih-ning always lived with him thereafter may be proved by the letter he wrote to M. d'Assault, five years later, on Nov. 1st, 1743.²⁾ The letter contains a passage which minutely describes Attiret's life in the studio.³⁾ It most completely shows the daily routine of a Western priest-painter in the Chinese court in those days, and serves to reflect the daily life of Lang Shih-ning, his constant companion, like the shadow following the form. The letter may be summarized as follows:—"I stay in the inner court and am engaged in painting. My work is extremely hard and taxing; the studio is a small flat-room of a few chien 間, exposed to the cold and heat. In winter, with only a small fire provided, I barely handle my brush; in summer, with the heat and closeness, the room becomes a veritable fire-place. Besides, the Chinese people generally regard a foreigner as one of their tributary states, and even if a foreigner applies himself on behalf of the Chinese government, he is considered only doing his duties, and if he is admitted into the court, he is thought to be enjoying an unrivaled privilege. As I came th Chihha, the Emperor kindly chose me to serve him and graces me with special honours. I am not treated as a common missionary. Though the Chinese all think this an extraordinary favor, I am entirely indifferent to it. My purpose for coming to China was not for painting; and the reason why I am not willing to go home to Europe now is not because I cannot give up painting. I am only obeying the will of God for the sake of His gospel. Though I am serving all day long in the inner court, I am simply imprisoned there. When the Sabbath or a feast comes round, I can find no time for prayer; I am given no opportunity to practise holy rites. Besides, even while I am engaged in painting, I am so much interfered that I could not do my best as I wish. Unless my service to the Emperor secured an eternal reward for me in Heaven, I should certainly go away indignantly. How should I work so hard all day long?"⁴⁾ When he complains of too much interference, he implies that

1) FAVIER, *Peking*, p. 186. *Yen-ching k'ai-chiao liao* 燕京開教略, Volume, chung 中, Leaf 74r°. HUC, *op. cit.*, IV, p. 99.

2) *Lettre du Frère Attiret, de la Compagnie de Jesus, peintre au service de l'Empereur de la Chine, à M. d'Assault*. Péking, le 1 novembre 1743 (*Lettres édifiantes*, nouv. éd., XXII, 1871), p. 519: *Castiglione*,.....avec qui je suis tous les jours.

3) *Ibid.*, pp. 518-519.

4) The section which introduces this gist is full of borrowed words from *Yen-ching k'ai-chiao liao* 燕京開教略. (*Ibid.*, Leaves 74v°-75v°.)

the Emperor Ch'ien-lung forced his own taste on the artist, and while he planned, arranged, and coloured, the Emperor always sat beside him and gave his instructions and desires even on the smallest points, and when the priest who was good at portraits and historical pictures asked to be excused from painting other subjects at which he was not good, the Emperor did not excuse him, and he was forced to paint flowers, birds, buildings, or anything the Emperor desired. The details in this point may be pointed out in this letter. The Emperor Ch'ien-lung favored Western style painting, but not oil-painting, and forced him to paint in the Chinese style which was based on water colours. This tormented Attiret considerably. The Emperor sent the following message to the Craft Department: Water-colour painting is profound in meaning and every phase is enjoyable. Though Attiret is good at oil-painting, his water-painting fails to satisfy us, to our great regret. If he should study water-painting, he will surely become a supreme artist. Make him study this technique. In painting a portrait, he may rely on oil-painting. Make him understand our wishes". Attiret himself records in his letter that he received an instruction from the Emperor written by his own hand. Attiret considering this a duty to God, he managed to comply to his desire and never openly expressed his dissatisfaction, but his suffering may be imagined. Besides, as the officials in the Craft Department sent a Chinese mediocre painter to interfere with his pictures, Attiret no doubt had a very bitter feeling. Only his loyalty to his faith did not make him express it openly. Still he too was a human being after all. Sometimes he spoke of it to Lang Shih-ning his comrade in the court. This is also written in the letter. According to it, though the eunachs did not understand French, they understood it by his attitude and gestures, and it is said that after consultations, they tried now to prevent him from displaying Western characteristics. That man who on such occasions comforted Attiret and encouraged him was Lang Shih-ning, may also be seen in this letter.¹⁾

In those days Lang Shih-ning painted the portraits of the Emperor and his several Empresses. The dates are not known, but as Attiret says: "Les portraits de l'Empereur et des Imperatrices avoient été peints, avant mon arrivée, par un de nos Frères, nommé Castiglione, Peintre Italien, & très-habile..."²⁾ this must be some years prior to the year in which Attiret arrived

- 1) The details in the letter under note 4 have been represented in the text. Part of them may be known from HUC, *op. cit.*, IV, pp. 99-103. Only the message sent to the Craft Department is based on the *Yen-ching k'ai-chiao liao*, Volume chung 中, Leaf 74r°.
- 2) *Lettre du Frère Attiret, loc. cit.*, p. 519. *China Journal*, Vol. XII, Jan. 1930, which J.C. FERGUSON 福開森 edited, in the list of Lang Shih-ning's works, includes a portrait of the Emperor Ch'ien-lung in the possession of the Pei-ching Ku-kung Po-wu-yüan 北京故宮博物院. (Peking Palace Museum). This has never been included in any previous list; its possibility will be open to further investigation. It may be one of those discussed here. Attiret's arrival in Peking being in 1738 (the 3rd year of Ch'ien-lung), it is

in Peking, namely 1738. I do not know whether these portraits are extant or not.

VII

In 1740 (the year Kêng-shên 庚申, the 5th year of Ch'ien-lung) when Shih-ning was 50 years old, he produced a series of sketches in 12 pieces according to the *Shih-ch'ü pao-chi* 石渠寶笈 Vol. 41. The inscription on the last piece reads 乾隆五年正月臣郎世寧奉勅恭畫 (Respectfully painted by Lang Shih-ning at the request of the Emperor, first Month, the 5th year of Ch'ien-lung.) These pictures were probably started at the end of the 4th year of Ch'ien-lung.

In 1743 (the year Kuei-hai 癸亥, the 8th year of Ch'ien-lung) at 55, in early spring, Shih-ning painted *Shih-chün-t'u* 十駿圖 in 10 pieces, and within the year he painted one hanging-scroll entitled *Chih-Shih-ts'ao of Hai-hsi* 海西知時草

In 1744 (the year Chia-tzū 甲子, the 9th year of Ch'ien-lung), at 56, in the autumn, in collaboration with T'ang Tai 唐岱¹⁾, he painted one roll of *Ch'ung-chiao shih-ma t'u* 春郊試馬圖 at the request of the Emperor. This is a picture

most probable that Lang Shih-ning had painted the Emperor's portrait some years prior to this date. Seeing that the word "Empereur" in the letter is in singular form and the initial letter is capitalized, it must have referred to the then Emperor, the Emperor Ch'ien-lung himself; therefore, what Ferguson says probably refers to this. / Whether it referred to only one portrait or more, it is not known. As it is written "portraits" in the original, it could not be decided now whether the plural form was adopted for one portrait of the Emperor and several others of the several Empresses, or for several portraits of the Emperor. If there were several portraits of the Emperor, we may understand that Ferguson's remarks referred to one of them. At any rate, the existence of such a portrait may be asserted from another proof. In one of the Emperor Ch'ienlung's poems on pictures in the *Yü-chih Shi* 御製詩 (The Emperor's Poems), Series 4, the following lines occur: 寫真世寧擅, 續我少年時 (Shih-ning has no rival in portrait painting. He painted my childhood.) The Emperor himself commented on the verse as follows: 郎世寧西洋人, 寫真無過其右者 (Lang Shih-ning is a Westerner. At portrait painting nobody can rival him.) (In the *Kuo-chiao yüan-hua lu* 國朝院畫錄 by HU Ching 胡敬, Volume Shang 上, Lithographic edition, Leaf 14v° and Volume Hsia 下, Leaf 29r°, these verses are represented as included in Series 5.) The portrait Attiret refers to was painted prior to 1738 (the 3rd year of Ch'ien-lung) and posterior to 1736 (the 1st year of Ch'ien-lung),—the portrait of the Emperor at between 26 and 28. *Shao-nien* 少年 (childhood) in China usually includes our youngmanhood and manhood. I remember that when Einstein visited Japan, some Chinese newspapers remarked on him was 44 years old then as 少年的物理學家 (child physicist). (However, as Lang Shih-ning served in the court since 1715 when the future Emperor Ch'ien-lung was only 5 years old, it may be possible that he painted Ch'ien-lung in real childhood. "The Emperor" Attiret refers to here was the man Ch'ien-lung, and it did not matter whether it was before he ascended the throne. Perhaps I am dwelling on too trifling a point; but since the actual portrait is not extant and neither the signature nor the date is handed down, this could not be helped.)

1) T'ang Tai 唐岱, *tsu*: *Yü-tung* 毓東, *hao*: Ching-yen 靜巖, was a Manchu and an excellent painter. He was one of the pupils of Wang Yüan-ch'i 王原祁. For details, refer to the description by Toyozō TANAKA in the *Kokka* 國華 No. 376, Sept. 1921, p. 92, and also his paper quoted in the introductory words to the tables attached to this study.

of the Emperor Ch'ien-lung on horse back, accompanied by an attendant, driving slowly in the pasture. The human figures and horses were painted by Shih-ning while the luxuriant grasses and delicate willow foliage were drawn by T'ang Tai. It is one of the large pictures and must be considered a masterpiece. As for the Emperor's facial expression, his majestic face painted in a space less than one *ts'un* 寸 square and coloured very little is extremely realistic; because of his plain clothes, he is without the stern majesty of the great Ch'ing emperor, but his elegance and dignity as a Manchu prince in his thirties may impress one as if one confronted him face to face.

In 1745 (the year of I-ch'ou 乙丑, the 10th year of Ch'ien-lung), at 57, Shih-ning produced a hanging-scroll entitled *Tung-hai hsün-lu* 東海馴鹿 depicting a reindeer of the "Eastern Sea".

In 1746 (the year Ping-yin 丙寅 the 11th year of Ch'ien-lung) when Shih-ning was 58, the prohibition of the Christian religion temporarily mitigated was enforced strictly again, and especially in the southern provinces, according to rumour. Now, a Spanish Dominican priest named P. Pedro Sanz, born in 1680 at Aseo in Catalonia had come to China in 1715, the year in which Shih-ning arrived in China, had been appointed Bishop for Fukien. This was a year when searching by the government officials was so thoroughgoing that there was no hope of escape and lest his devotees should be involved, he surrendered himself. And the four priests under Sanz¹⁾ followed suit. On Nov. 1st, their sentence was decided, and they were to be executed. Thereupon, the missionaries in the capital attempted to make Lang Shih-ning implore the Emperor for a third time. But they had already taken the same measure twice and, knowing how they had provoked the court officials, they decided to present no formal written statement this time, but merely to seize an opportunity to supplicate the Emperor for mercy. One day the Emperor summoned Shih-ning and was about to dictate the arrangement of a new picture. Shih-ning, kneeling down in front of the Emperor, thanked him for the gift of 2 rolls of silk he had received the day before, and said: "I wish Your Majesty will have mercy on the believers in my religion who suffer from persecution." On hearing this, the Emperor turned pale, but kept silent and said nothing. Shih-ning, fearing that the Emperor had not heard him, said again what he wanted to say. Then the Emperor answered: "You are a foreigner, and are not acquainted with our ways. On such occasions we have instructed two high court officials to mediate for you, have we not?" Probably he meant that, as on the two previous occasions in the 1st and 2nd years of his reign, he would not persecute the Christians serving in the court. His

1) P. Alcober, P. Royo, P. Diaz and P. Serrano. They were all Spanish Dominican priests.

argument, as it were, was not to the point, parrying the question by changing the subject. In this way, the third petition for which Lang Shih-ning was used proved a failure after all. On April 21st, the following year, 1747 (the 12th year of Ch'ien-lung), after securing the Emperor's sanction, the capital punishment of the five priests including Sanz was decided, and on May 26th, Sanz was first executed. (The others were executed on Oct. 28th, the following year.)¹⁾

VIII

In 1747 (the year Ting-mao 丁卯, the 12th year of Ch'ien-lung), at 59, one day during this year, while inspecting western pictures, the Emperor found the picture of a fountain, and taking a fancy to it, he requested Lang Shih-ning to find an expert to undertake to install a fountain in the Yüan-ming yüan 圓明園. Thereupon Shih-ning recommended his comrade, Père Michel Benoît 蔣友仁, a fellow French Jesuit, and Benoît, in compliance with the Emperor's desire, worked hard to build it, and in the following autumn the fountain was completed. The Emperor, immensely delighted with it, desired personally to choose the site in the garden, to build a Western style palace and to decorate it again with a fountain. He commanded Lang Shih-ning and Benoît to draw the plan and execute it. This was completed in 12 years. However, it seems that not a single popular book which definitely writes about the date when the western style palace was planned and executed, so I too had been hesitant about its exact date until I came across Benoît's letter dated²⁾ Nov. 16th 1764 (the 29th year of Ch'ien-lung) and addressed to Papillon d'Auteroche in Austria and another letter³⁾ by an anonymous person in Peking, written in 1775 (the 40th year of Ch'ien-lung) which reports the death of Père Benoît on Oct. 23rd of the previous year and sings the praises of his life and work. Now I have the accurate date of this palace's origin. Previous to this, in 1732, the 2nd year of Ch'ien-lung, at the Emperor's request, Lang Shih-ning, in collaboration with SH'ÊN Yuan 沈源 and SUN Yu 孫祐, the master painters of the Painting Institute (Hua-yüan 畫院), had drawn a picture of the Yüan-ming yüan 圓明園.

1) As a basic material, *Lettre d'un Missionnaire de Péking en 1730, a Monsieur XXX. A Péking en 1750 (Lettres édifiantes, XXIII, 1871)*, pp. 278 et seq., may be cited. As a popular reference, HUC, *op. cit.*, IV, pp. 107-135 may be consulted; the portion concerning Lang Shih-ning, pp. 126-7; FAVIER, (p. 188) describes the persecution at this time, but says nothing concerning Shih-ning's petition to the Emperor. Neither does the Chinese version of this book. Prior to the decision of the crime of the five men, Lang Shih-ning explained the creed of the Christian religion, but it would seem that he foresaw the Emperor's inability to understand it. This is fully treated in HUC., *op. cit.*, pp. 128-130.

2) *Lettres édifiantes*, nouv. éd., XXIII, 1781, pp. 534-548.

3) *Ibid.*, XXIV, 1781, pp. 396-430.

However, as to the phrase "to draw a picture," Favier says "tracer les plans généraux"¹⁾ and it gave rise to a lot of questions on the meaning of "plan" of a garden or a palace. As Prof. C. B. MALLONE in his *History of Peking Summer Palaces under the Ch'ing dynasty* (Illinois Studies in the Social Sciences, Vol. XIX, Nos. 1-2, Urbana, University of Illinois, 1943, 4°, pp. 247), points out (pp. 62, 77-79), it was not a plan of laying out a garden, but a picture somewhat like a bird's eye view of the sights in the garden. Now that it is known that it was a picture²⁾ hung on the wall of the Ch'ing-hui ko 清暉閣, on the west wing of the Chiu-chou ching-yen 九洲靜晏, the Emperor's living-room built on an island in the pond to the north of the main hall (Ch'eng-ta kuang-ming tien 正大光明殿) in the garden, and FAVIER's account is based on the *Ch'in-ting jih-hsia chiu-wên k'ao* 欽定日下舊聞考 (Bk. 81), it is now groundless to regard it as a material for building a European style palace.

The Yüan-ming yüan was the Emperor K'ang-hsi's gift to the Prince Yin-chên 胤禎, later Emperor Yung-ch'eng 雍正, in the 48th year of K'ang-hsi (1709); as the Prince ascended the throne, he assiduously exerted himself to construct new buildings. When the Emperor Ch'ien-lung rose to the throne, he made this garden as a detached palace and frequented it. Probably he had an idea to build a European style palace here from his earliest days, but that he had no such idea during the first of his reign is evident from the fact no mention is made of it in the books then published such as the *Yü-chih Yüan-ming-yüan shih* 御製圓明園詩 published in those days (a modern edition is entitled *Yü-chih Yüan-ming-yüan t'u-yung* 御製圓明園圖詠), the *Yü-chih Yüan-ming-yüan ssü-shih-ching shih* 御製圓明園四十景詩, (both contain pictures), or the *Yüan-ming-yüan ssü-shih-ching* 圓明園四十景 (book pictures) jointly drawn by T'ang Tai 唐岱 and SH'ÊN Yüan 沈源. The Bibliothèque nationale in Paris is in possession of the original MS copy of the aforesaid *Yüan-ming-yüan ssü-shih-ching* 圓明園四十景 jointly depicted by T'ang Tai and Sh'ên Yüan, with a postscript dated 1744 (the 9th year of Ch'ien-lung). Its outline may be known through PELLLOT's account³⁾ and the pictures may be inferred from the 6 pictures included as illustrations in G. Combaz, *Les Palais impériaux*⁴⁾ A study of these pictures shows not a single European building; therefore, the European

1) FAVIER, *Peking*, p. 307.

2) This Picture is now lost. Most probably it was lost when the Yüan-ming yüan Palace was destroyed in 1860.

3) PELLLOT, *op. cit.*, p. 232. Of the original in the Bibliothèque nationale, a lithographic reprint (in 2 Bks.) was published by the Chung-hua shu-chü 中華書局, Shanghai.

4) Tirage à part des *Annales de la Société d'Archéologie de Bruxelles*, XXI, 3 et 4, 1908, pp. 425-583. Cf. Pls. XXI-XXV. In Attiret's letter Nov. 1st, 1743, (*op. cit.*, p. 494 ff.), the buildings and ponds in the Yüan-ming yüan Garden, are fully described. Nothing is said about European style buildings; on the contrary, some phrases even prove their absence.

style buildings in the garden were no doubt constructed at least later than these pictures. The European style palaces¹⁾ which Lang Shih-ning participated in building were seized in 1860 by the allied forces of Great Britain and France and after they were burnt down, they were again violated and ruined by the native bandits, and absolutely nothing remains to show the past glory. Only by referring to the copper-plate prints of 20 views²⁾ of the Western style buildings in the Yüan-ming yüan Garden completed in the last year of Ch'ien-lung by the Chinese hands and a hand-drawn copy in the possession of the print department of the Bibliothèque nationale in Paris³⁾, and the plates in *The Imperial Palaces of Peking* by O. SIREN⁴⁾, may the past glory be imagined.

When Père Benoît built a fountain in the Yüan-ming yüan Garden, and when Lang Shih-ning had to build European-style palaces, a number of reference-books were imported from Europe to help construction work. This fact was known from Benoît's letter; and in the old Jesuit library of the Pei-t'ang 北堂 in Peking which has now become a church of the Lazarists, they are still preserved. LOEHR's *Giuseppe Castiglione* (pp. 122-123: Opere che si trovano nell'ex-Biblioteca dei Gesuiti, Pechino) mentions 20 books of this class. Though I omit quoting all the books here, they all seem to have been well-known classics or authoritative works. They include, for instance,

1) The letter by Amiot 錢德明 also describes these things in detail. It says that the Western-style architecture was modelled after the "dessins" by Lang Shih-ning, and constructed under his direction. (Lettre du Père Amiot au Père de la Tour, A Péking ce 1 octobre 1754. *Lettres édif.*, nouv. éd., XXIII, 1781, p. 362.) (P. 361 is a misprint.)

An extremely valuable document is the anonymous letter of 1775, carefully reporting about the horrible pains Benoît took and about his physical and spiritual exhaustion. It also says that the fountain was comparable with that of Versailles Palace or the St. Cloud Garden, and that the palace building had something Italian. This was perhaps partly because Lang Shih-ning the designer was an Italian. As for the fountain, since the last years of the Ch'ien-lung era it was given no repairs whatever and left to such damage and decay that according to a letter P. François Bourgeois 晁俊秀 a Jesuit in Peking, wrote to Delatour the famous architect in Paris in 1785 (or in 1786, Cf. PFISTER, II, p. 951), every time the Emperor visited the garden they had the ponds and creaks hurriedly filled with water by labourers, and fortunately nothing serious happened. (Abbé GROSIER, *De la Chine*, 3^e éd., Paris, 1819, VI, pp. 340-353).

2) To discuss this in detail another paper would be necessary. (PELLIOT, *op. cit.*, pp. 234-235.) This picture-collection is extremely rare, for even PELLIOT is said to have seen only a copy (incomplete) in the possession of the École des Beaux-Arts in Paris. He also comments that he knows a Frenchman in Peking who obtained a copy. The Tōyō Bunko (Oriental Library) has one complete copy. The copy extant in the Former Palace of the Ch'ing Dynasty in Mukden has been photographed and published in reduced size by CHIN Liang 金梁, while LOEHR also attaches to his book the reduced-size photographs of all the 20 sheets, and they are very convenient for reference.

3) PELLIOT, *op. cit.*, pp. 236-239; COMPAZ, pp. 150, the explanations which follow contain a number of errors. Plates XXVII, XXVIII, and XXIX in it are three of them photographed and reduced in size.

4) Vol. III, Paris and Brussels, 1925, Pls. 207-216.

BARATTIER, G. Battista, *Architettura d'acque*. Piacenza 1656; Du CERCEAU, J. A., *Le premier volume des plus excellents bastiments de France*, Paris 1607; Ditto, *Livre d'architecture*, Paris, 1611; GVIDIBALDI, *Perspectivae Libri sex*, Pisauri, 1600; CARLO, Fontana, *Utilissimo trattato dell'acque correnti, diviso in tre libri*, Roma, 1695. Especially remarkable is the fact that as for the so-called Bible of architecture, *De Architectura* by Marcus Pollio VITRUVIUS, a Roman of the 1st century B. C., three versions in the original Latin, Italian and French were provided. (VITRUVI, *De architectura, libri decem*, Venezia, 1517; VITRUVIO, *I dieci dell' architettura*, Venezia, 1584; VITRUVÉ, *Les dix livres d'architecture*. 2^eéd., Paris, 1684).

Lang Shih-ning's participation in European-style architecture of the Yüan-ming yüan Garden should be noticed as he had only been known as a painter; so should be his playing an important rôle in evangelization. These must be regarded as the remarkable aspects of the man to be recorded in his biography. His contribution not only in designing the palace building but also in making an iron railing that matched the buildings should also be mentioned here. According to the notes of the Jesuit P. Cibot 韓國英, the iron railing was provided with gorgeous decorations¹⁾; therefore, it may be inferred that he worked rather hard in designing them, and also that, as the very first specimens of a new art, they earned the Emperor's high approbation. That Lang Shih-ning only designed them, and Frère Gilles Thébault of the French Jesuit Society stationed at the Pei-t'ang 北堂 actually cast them is recorded also in Cibot's notes. Furthermore, Cibot added²⁾ that at the Emperor's request Shih-ning and Attiret first made the design on a large sheet of glass, and as they were to do a thing in which they had not been skilful they had first gone to watch Chinese painters do it. It is not clear on what occasion this took place, but I have put it down in this connection.

Another word should be added here. Though it has often been said that on the so-called Ku-yüeh-hsien 古月軒 porcelain ware Lang Shih-ning tried to paint a picture, but there is nothing to prove it. In the *Ku-yüeh hsien tzü-k'ao* 古月軒瓷考 by YANG Su-ku 楊獻谷 (Peiping, Ya-yün-chai 雅韻齋, 1933), no record is made of any such work. Though there is another theory that attributes the Lang-yang 郎窯 porcelain of ch'i-hung colour graze 齊紅釉 to Lang Shih-ning, this is only a rumour. Lang-yang was in fact founded by Lang Ting-tso 郎廷佐, Hsün-wu 巡撫 of Kiang-si province during K'ang-hsi era. (However, according to TÊNG Wên-jo's 鄧文如 *Ku-tung so-chi* 骨董瑣記, Bk. 1, 1926 ed., Leaf 2^{vo}, this is attributed to Lang Ting-chi 郎廷極 whose *tzü* is Tzü-hêng

1) *Divers remarques du feu M. Cibot, Missionnaire à Péking, sur les Arts pratiques en Chine (Mémoires concernant... des Chinois, XI, 1786)*, p. 361; GROSIER, *Biogr. univ.*, pp. 337-8.

2) CIBOT, *loc. cit.*, 364.

紫衡. Lang Ting-chi was a son to Lang Yung-ch'ing 郎永清; and Lang Ting-tso 廷佐 was a cousin to Lang Yung-ch'ing. I do not know which is correct. I simply put it down here for further investigation.)

IX

In the same year (1747), also Shih-ning copied *Wu Yüan-jên Chiu-lin ch'ün-lu* 撫元人秋林群鹿 (A group of deer in autumn forest, following the design of a Yüan painter) (1 hanging-scroll) and painted *Dzungar kung-ma t'u* 準噶爾貢馬圖 (Dzungar tribesmen offering horses) (1 roll).

In 1748 (the year Mou-ch'ên 戊辰, the 13th year of Ch'ien-lung) when Shih-ning was 60, in early spring, he painted *Ta-yüan liu* 大宛驄 (Red horses of Ferghāna), *Ju-its'ung* 如意驄 (An excellent horse), and *Hung-yü tso* 紅玉座 (A horse with saddle decorated with rubies?). (These are all horse-pictures). And in 1751 (the year Hsin-wei 辛未, the 16th year of Ch'ien-lung), on the 60th Birthday festival of the Empress Dowager, he dedicated *Jui-p'ao t'u* 瑞麇圖 (Picture of the felicitous deer.)

In 1754 (the year Chia-hsü 甲戌, the 19th year of Ch'ien-lung) when Shih-ning was 66, in July, Amur Sana, chief of the Kalmuck tribe, surrendered, and the Emperor proceeded to Jehol and received him in audience. On July 4th, Attiret was summoned by the Emperor and at the Emperor's request he began to paint the portraits of the chief and his subordinate chiefs who had surrendered. There were so many portraits to make and the Emperor pressed him so much that, after 50 days of hard labour, Attiret broke down and returned to Peking. On recovering his health, he went back to Jehol. On this journey he was accompanied by P. I. Sichelbarth (Sickekbarth) (Chinese name being 艾啓蒙), a Jesuit from Bohemia and Lang Shih-ning our hero. It is inferred that it was around September.¹⁾

In 1755 (the year I-hai 乙亥, the 20th year of Ch'ien-lung) when Shih-ning was 67, Ayusi 阿玉錫, the famous commander of Dzungar 準噶爾 defeated Davaci 達瓦齊 the rebel chief at Gädäng öla 格鄧鄂拉 in the southwest of Ili 伊犁. The Emperor requested him to paint *Ayusi ch'ih-mao tang-k'ou t'u* 阿玉錫持矛蕩寇圖 or Ayusi assailing the rebels with a lance (in 1 roll). The imposing figure of the bold commander is extremely gallant.

In 1757 (the year Ting-ch'ou 丁丑, the 22nd year of Ch'ien-lung), at 69, Shih-ning painted *Qazaq kung-ma t'u* 哈薩克貢馬圖. (1 roll). It is a picture of the Emperor Ch'ien-lung reclining on a chair attended by several high

1) *Lettre du Père Amiot*, Peking, 17 oct., 1754 (*Lettres édif.*, XXIII, 1781), p. 361; PLATH, Dr. Joh. Heinr., *Geschichte des östlichen Asiens*, Erster Theil, Die Mandchurey, Göttingen 1830-31, S. 844. As for Lang Shih-ning going to Jehol, I do not know that it is treated in any other book. LOEHR is the only one that favours it. (LOEHR, p. 33.)

officials and inspecting three horses offered by the Qazaqs. The facial expressions of the Emperor and his attendants are so real that nothing is to be desired more in the art of realistic portraiture. The Emperor's comment on Shih-ning's portraits: 寫真無過其右者 (In portraiture nobody is superior to this man) was well-grounded.

As Shih-ning was now 70 years of age, in the Chinese way of counting, the Emperor Ch'ien-lung bestowed on him special favours, and held a specially magnificent celebration for his reaching 70's and awarded valuable congratulatory gifts. It was natural that the foreign missionaries should have used the Chinese calendar with the Chinese people, and more natural that they should have used it in the Court and were admitted into the country and they willingly called themselves the subjects of the Chinese Emperor. If one understands the meaning of the phrase 奉正朔 (to follow the official calendar), there was no doubt about it. As an instance, Sichelbarth, when inquired about his birthday, gave the date by the lunar calendar.¹⁾ In calculating their ages, one may readily understand, that, while in China, they followed the Chinese custom. For example, Sichelbarth who was born on Sept. 21st, 1708, received the Emperor Ch'ien-lung's congratulations for his 70th birthday on Sept. 21st, 1777.²⁾ If by the Western way of calculation, he was only 69 then, not 70 when he should be congratulated upon on reaching 70's. Seeing that his celebration was held that year, it is evident that he followed the Chinese way of calculation. PELLIOT saw this from the early period and pointed out this actual instance, for which he should be congratulated upon.³⁾ Even he says on this "Cela paraît assez étrange", and though he adds "mais n'est pas impossible," it was not so "étrange" as he thinks. There is almost no doubt as to the fact that the celebration for Lang Shih-ning's reaching 70's was held in that year. Only no record giving the details of the celebration is extant. However, it is clear that the ceremony of the congratulation held for Sichelbarth ten years later faithfully followed the precedence of that for Lang Shih-ning. Since this record is extant, it is not difficult to infer the former from the latter.⁴⁾ Previous to

1) Cf. Note 4, p. 283.

2) Cf. Note 4 and 3 also.

3) PELLIOT, *op. cit.*, p. 269 note 2.

4) *Honneurs rendus par l'Empereur de Chine aux Européens (Mémoires concernant... des Chinois, VIII, 1782, pp. 283-288.* This is from an anonymous note. However, this account is a slightly modified reprint of *Lettre d'un Missionnaire de Chine.* A Péking, année 1778, pp. 491-500 included in *Lettres édifiantes*, nouv. éd., XXIV, 1781, pp. 483-500. For instance, where the other says "sending a man to the Nan-t'ang to investigate the precedence of Lang Shih-ning's celebration" (p. 492), this one has been revised to read sending to the "College des ex-Jesuites Portugais" (p. 283) when Lang Shih-hing had lived in the Tung-t'ang 東堂, it would sound strange to send a man to the Nan-t'ang to investigate the matter, but it might have been possible to investigate the matter at the Nan-t'ang.

holding the celebration for Sichelbarth, the Emperor, sending a man to the Nan-ta'ng 南堂 to investigate the precedence of Lang Shih-ning's celebration, decided to follow the previous instance as to the program of the ceremony and the kinds of gifts to award.¹⁾ Therefore, it would not be far wrong to interchange Sichelbarth's case with Lang Shih-ning's. In the case of the former, early on the day Sichelbarth in person proceeded to the Yüan-ming yüan Palace, and being received by one of the Prince (Emperor's son), received from his hand the following gifts including 6 rolls of first class silk, one set of court dress, one string of agate necklace, a congratulatory message consisting of four Chinese characters which the Emperor himself had written on a piece of paper, and many other gifts from the Emperor, and taking them with him he retired to Peking city. Twenty-four musicians led the procession, with four Manchu government officials on horse-back following them, then carried by eight bearers a gorgeously decorated sedan-chair, in which stood a table covered with yellow silk, displaying the Imperial gifts and then came accompanied by another government official in the capacity of an Imperial envoy with Sichelbarth marching in his wake. The procession entered the Hsi-chih mên 西直門 and went south to the Nan-t'ang. People lining the route, saluted him with cheers; the city gates and churches fully decorated awaited the procession. In the Nan-t'ang church were assembled all the members of all the churches in the capital, and they thanked the Emperor for his goodness and congratulated Sichelbarth. This certainly was a very grand celebration.²⁾ There is almost no doubt that the congratulation Lang Shih-ning had received was like this. Only when GROSIER quotes this account of Sichelbarth's celebration as that of Shih-ning's without a single word of explanation, his may not be a proper attitude.³⁾

X

The date is not exactly known, but Lang Shih-ning had formerly produced mural paintings in the Nan-ta'ng also. They seem to have been four in number; the first one was a picture of Constantine the Great who was about to win a battle. (It is not known what battle it was.) The second one is a picture of the same Emperor who has won a battle and is at the top of his triumph⁴⁾. (It is not known again what battle it was.) It seems that these two pictures were on the north and south walls. The third and fourth pictures were on the east and west walls, and fortunately, a description of their composition and

1) *Honneurs rendus* . . . , p. 283.

2) *Ibid.*, pp. 284-288.

3) GROSIER, *Biogr. univ.*, pp. 338-9.

4) CORDIER, *Honneurs rendus* . . . , p. 286.

technique has been handed down to this day. It is in the *Chü-yeh-t'ing tsa-chi* 竹葉亭雜記 by YAO Yüan-shih 姚元之 (*tzü*: Po-ang 伯昂) of the Ch'ing dynasty. I understand that the whole account has never been introduced. As I believe that this account conveys the general idea, I shall quote it in the following.

都中天主堂有四，一曰西堂，久燬于火，其在蠶池口者，曰北堂，在東堂子胡同者，曰東堂，在宣武門內東城根者，曰南堂，南堂內有郎士寧線法畫二張，張廳事東西兩壁，高大一如其壁，立西壁下，閉一目以觀東壁，則曲房洞敞，珠簾盡捲，南窗半啓，日光在地，牙籤玉軸，森然滿架，有多寶閣焉，古玩紛陳，陸離高下，北偏設高几，几上有瓶，插孔雀羽于中，燦然羽扇，日光所及，扇影瓶影，几影不爽毫髮，壁上所張，字幅篆聯，一々陳列，穿房而東有大院落北首，長廊連屬，列柱如排，石砌一律光潤，又東則隱然有屋焉，屏門猶未啓也，低首視曲房外，二犬方戲于地矣。再立東壁下以觀西壁，又見外堂三間，堂之南窗，日掩映三鼎，列置三几，金色迷離，堂柱上懸大鏡三，其堂北牆，樹以榻扇，東西兩案，案鋪紅錦，一置自鳴鐘，一置儀器，案之間設兩椅，柱上有燈盤四，銀燭矗其上，仰視承塵，雕木作花，中凸如蕊，下垂若倒置狀，俯視其地，光明如鏡，方磚一々可數，磚之中路，白色一條，則甃以白石者，由堂而內寢室兩重，門戶簾櫳，窅然深靜，室內几案，遙而望之，飭如也可以入矣，即之即油然壁也。綫法古無之，而其精乃如此，惜古人未之見也，特記之。

Within the capital there are four Catholic churches in all. One of them is called Hsi-t'ang 西堂. It was destroyed by fire a long time ago. One situated at Ts'an-ch'ih-k'ou 蠶池口 is called Pei-t'ang 北堂. One situated Tung-t'ang-tz'ühu-t'ung 東堂子胡堂 is called Tung-t'ang 東堂. One situated, within the Hsüan-wu mên 宣武門, at the foot of the Tung-ch'êng 東城 is called Nan-t'ang. Within the Nan-t'ang there are two "linear-school" pictures drawn by Lang Shih-ning. They are spread on the two walls, east and west of the parlour, high and large like the walls. If you stand at the foot of the west wall, close one eye, and look toward the east wall, the inner chamber extends to a great depth, with the bead-blinds completely drawn up. The southern window is half open. The sunbeams play on the floor. A large quantity of books in scrolls with ivory plates used as indexes and jade axis fill up the book-shelves. There is a magnificent cabinet containing a number of curios which glitter up and down. On the north end a tall table stands. On the table stands a vase in which peacock feathers arranged. A brilliant feather-fan is in the sunshine. Under the sunbeams the shadow of the fan, the shadow of the vase, the shadow of the table—all these are perfectly accurate. On the wall are calligraphic scrolls and hanging pairs of rhymed epigraphs in decorative style (篆體) exhibited for inspection. If you go through the chamber and go east, you will come to the north part of a large court. There a long corridor runs on and on. A

set of pillars stand in line. The stone-pavement evenly shines with brightness. If you go east, you will see as if a house exist, and the door seems not yet open. If you lower your head and look out of the window, you will see two dogs playing together on the ground. If you stand again at the foot of the east wall, and look toward the west wall, you will again see the three chambers of the outer building. By the southern window, the sun shadows three tripod-kettles. Three tables are arranged in a row. The gold glitters. On the top of the pillars in the hall, three large mirrors are hung. On the north end of the hall, screens stand; on the east and west, stand two tables on which red brocade covers are spread. On one of them stands a clock which strikes automatically; on the other, an astromical instrument is placed. Between the two tables are placed two chairs. On the pillar are placed four lamp-basins on which silver-like candles stand. Looking up to the ceiling, you will see the wood carved into flowers. The middle part is raised to look like stamens and pistils. The lower part hungs down as if left upside down. If you look down upon the floor, you will see it so bright like a mirror that you will be able to count all the square tiles. One white stream along the centre of the tiles shows that it is paved with white stones. If you step further in from the hall, there are two stories of the bed-room. The blinds in the doorway are still and it is profoundly quiet. The table in the room, when seen at a distance, is tidied in perfect order so that you will be tempted to enter. If you touch it, you will suddenly find it a wall. There was no technique of perspective representation in ancient times. Since it is so accurate as this, you will only regret that ancient people had not seen it. Hence this account.)

This will help us imagine the paintings on the two walls, east and west, and the utmost wonder of the Chinese spectators as regards their composition and technique. It is a very interesting material indeed.

These pictures actually existed entire until at least the end of September, 1777, as shown by the above-mentioned account of the 70th birthday celebration for Sichelbarth²⁾. I do not know how long they survived since that celebration. Thinking that three or four accounts of a similar nature, for years I have been trying to obtain them, but in vain, to my great regret. Mr. FANG Hao 方豪 in Formosa has recently introduced three items in his learned paper *Chia-ch'ing ch'ien hsi-yang hua chuan-liu wo-kuo shih-liao* 嘉慶前西洋畫傳流我國史略³⁾. This I shall quote here. However, even if these pictures described

1) The author is a chin-shih 進士 in the Chia-ch'ing period (中國人名大辭典, p. 634). The quotation will be found in the original edition, leaves 6v°-7v°; or in the photolithographic reprint of the Sao-yeh shan-fang 掃葉山房刊石印本, leaves 3v°-4r°.

2) *Honneurs rendus* . . . , p. 286.

3) *Ta-lu tsa-chih* 大陸雜誌 Vol. V, No. 3, published Aug. 15, 1952, pp. 77-82. As I have had no time for referring to the original, I have followed Mr. FANG's quotation.

here were not those on the north and south walls of the Nan-t'ang, they would probably represent those other than described in the *Chü-yeh-t'ing tsa-chi* 竹葉亭雜記; and in their composition for painting God, the Holy Mother and Son, angels, and a large number of believers, there is something entirely different from that of the former which was chiefly concerned with the construction of the hall and the arrangement of the furniture. As for the second item, it is not clear at all whether it represents a picture in the Nan-t'ang, but for the time being, we shall follow Mr. FANG's view. The first item is found in the *Ch'iu-p'ing hsin-yü* 秋坪新語 by CHANG Ching-yün 張景暹, a man of letters of the Ch'ien-lung period.

啓其堂東西凡二重，南北七重... 每門間一龕，中畫像男女不一，或介冑持兵，或嬋娟麗若天人，莫不五彩絃燿，突出壁間，如塑成，蓋皆侍者也。中一婦人巨像，莊嚴妙好，高髻雲鬢，面同滿月，兩眸湛湛，若秋水射人，自胸以上及兩膊皆赤露，膚理瑩膩，居然生成，胸前垂七寶瓔珞，金碧璀璨，光彩奪目，不可正視，乳以下衣絞繚糾結，如霞暈數重，五色陸離，濤迴漩伏，懷抱一嬰兒，承座二人，顛倒橫陳，眉目秀異，披髮裸胸，不知其爲男女也，四傍雲氣旋繞，迷離敞沉，望之儼從空中而來下，卽所謂天主矣。最後一重地稍高於前，寶座設其中，龍蟠虯舞，金色爛然，黃袱罩之，其堂高數仞，凡三層，層層開牕，嵌以明瓦，漸高漸斂如覆舟形，圓而橢，而承塵棨棟榑欂，椽間悉繪神鬼狀，好醜間雜，僉裸其上下身，腰間蔽後，雲錦燦如，莫可方物。却立堂前，翹首向後斜視，則梁間人層層壓疊，如俛窺，如笑睨，如側立，如怒撲，如欲下擊，如欲上齧，縱橫顛倒，隱現蔽虧，千態萬狀，飛動駭人，幾忘其爲繪素也。復由壁右穿戶出，至一堂中，懸聖祖賜額。東西兩壁各繪房舍，倚西壁而東望，則重門洞開，深杳無際，洞房窈窕，複室迴環，孚思或啓或閉，珠箔半捲半垂。室有几，几有瓶，瓶中有花，有爐有鼎有盤，盤置枸椽木瓜之屬，新鮮如摘。壁有畫，畫傍有門，門中復有室。室中洋罽鋪地，丹錦罩案，牀檀凝紫，櫥紗縈烟，翠幙金屏，備極人間之富麗，凝眸片晌，意欲走而入也。及至其下捫之，則塊然堵墻而已。殆如神州瑤嶋可望不可卽，令人悵惘久之。復轉自東壁西向望，則重廊複室，歷歷如東壁者然，云其畫乃勝國時利瑪竇所遺，其彩色以油合成，精於陰陽向背之分，故遠睇如真境也。時近不乏能手，遜其妙遠矣。壁畫雖舊，卒莫得而易之。(The hall, when opened, is two-fold in all on the east and west, while it is seven-fold on the north and south.... There is one shrine between each two gates. The pictures within represent not one sex, but both males and females. Some wear coats of arms and helmets, and hold weapons, while others look beautiful like heavenly beings, brilliant with all bright colours. They stand out like plastic figures. These seem all attendants. One gigantic female figure at the centre, sublime and imposing, with her highly done chignon and cloud-like side-locks; her face is like the full moon; both eyes are clear like the autumn water

which glares at us; above her body above the breast and both her arms are bare, displaying the smooth glossy skin; she is so realistic as living; in front of her breast hangs an enamel necklace; the gold and green dazzling our eyes; the brilliance blinding our sight; we could not look straight on it; below her breast, her garments go round twisted and knotted and look like a thick haze, shining multi-coloured and heaving and sinking like billows. The lady holds an infant on her bosom. The two persons above her stay tumbling and lying down. Their faces are especially handsome, with their hair flowing and their breast bare. It is impossible to tell whether they are male or female. All around thin clouds gather and flit. A dimness draws on. Looking round, someone is seen solemnly descending from above. This is likely the so-called Lord of Heaven. The last stage is raised higher than the rest, and at the middle is provided with the Throne. Dragons crawl and aquatic dragons dance. The gold glitters brilliantly. A yellow cloth covers them. The hall is several fathoms high and of three layers. Each layer is provided with a window in which are laid bright coloured tiles. The higher, the narrower, it becomes like an upturned ship. The shape is round and also elliptic. On the ceiling-boards, rafters, ridge-pieces, etc., are painted demonlike figures. The good-looking and the evil-looking are mixed. They base their upper and lower parts, covering the loins on the front and on the back. Their brilliant beauty is comparable to nothing. When one steps back, and standing in front the hall, raising one's head, looks slantwise, the figures between the rafters are seen one lapping over another, look as if stooping and spying, as if smiling and staring, as if standing straight as if angry and striking at you, as if trying to give a blow, as if wanting to jump up; they tumble lengthwise and sidewise; now appearing, then vanishing. They show all sorts of motions and poses. They alarm us by jumping and moving. They make us forget that they are pictures. Now if one goes out of the right door in the wall and enters another hall, there is hung a tablet presented by the Emperor Shêng-tsu 聖祖 (K'ang-hsi). On the east and west walls are painted chambers. If one leans on the west wall and looks eastward, one sees a double door and a chamber endlessly deep and wide. The interior chamber surrounded by more chambers seems partly open and partly closed. Bead-blinds are half drawn and half undrawn. Within the chamber stands a table on which is a vase in which flowers are arranged. There are a hearth, a tripod kettle, and a basin. In the basin contains lemons, quinces, etc., which look as fresh as they have been just plucked. On the wall hangs a picture. Beside the picture is a door beyond which is another chamber. There is a foreign carpet spread on the floor. A red brocade covers the table. The bed seems dark purple as of rosetta wood. The delicate curtain seems a smoke-screen. The green curtain and the golden door—all this furniture

suggests the greatest human pomps and glories. Gazing at all these things for a short time, one wishes to run into the chamber. As soon as one comes under the picture and touches it, there remains only one fence. It is almost like a fairy-land which could be idealized, but never realized. One is left a long time in lamentation. Then, turning one's eye from the east wall to the west, one sees a double corridor and a double chamber, distinctly like those of the east wall. This picture is said to be one which Matteo Ricci 利瑪竇 left from the previous dynasty. His pigments were mixed in oil. He was an expert in the art of chiaroscuro; therefore, when viewed at a distance, things will always appear so realistic. Though there are not a few experts these days, they are far behind this man. This ancient mural painting could not readily be replaced by another.)

When the author attributes the picture to Matteo Ricci, he is only following the common tradition. The second item is the account in the last volume of the *T'un-chai ou-pi* 遜齋偶筆 by Hsü K'un 徐崑 in the 18th year of Ch'ien-lung: 上層俱繪人物, 或三五歲稚子, 神態俱活, 皆有肉翅能飛, . . . 盈尺孩童, 圓活渾跳, 洵稱絕筆. (In the upper part human figures are painted. They are infants three or five years old. They look divine and realistic. Provided with flesh-wings, they can fly. . . . Infants barely one foot tall can fly freely and smoothly. Certainly, this is a masterpiece.) The third item is from the *Yü-ch'ao tsa-shih* 榆巢雜識 by CHAO Shên-chên 趙慎軫 whose posthumous name was Wên-k'ó 文恪, a high official in the Ch'ien-lung 乾隆 and Chia-ch'ing 嘉慶 periods. It reads as follows:

崇文門內, 天主堂, 建在康熙年間, 乾隆時重修, 客廳東西兩壁, 畫人馬凱旋之狀, 堂內供奉彼國聖人, 皆畫圖全相, 四圍男女老少, 聚集嬉戲, 千態萬狀, 奕奕如生. (The Catholic church within the Ch'ung-wên mên (which should read the Hsüan-wu mên 宣武門) was first constructed in the K'ang-hsi period and repaired in the Ch'ien-lung period. On the two walls, east and west (which probably should read north and south) in the reception chamber, a picture of men and horses on a triumphal return. Within the hall, the saints of the foreign country are in attendance. Their complete figures and features are painted and people, male and female, young and old, gather around them and joyfully play, assuming all sorts of poses and look so beautiful that they seem alive.) These are all new facts not yet known to the academic circle. However, Mr. FANG erroneously states that all the three items have been pointed out in my previous study. All the credit of discovering them goes to Mr. FANG. I am only the one benefited by his discovery.

XI

In 1758 (the year Mou-yin 戊寅, the 23rd year of Ch'ien-lung), at 70, Shih-

ning about this time painted two pictures; *Pai hai-ch'ing* 白海青 (white falcon) and *K'ung-ch'iao k'ai-p'in* 孔雀開屏 (peacock spreading wings). As on these pictures there were the Emperor's poems relating the subject dated this year, these pictures must have been the newest pieces at this time. *Chi-hsien liu* 信閑驪 (a horse) was surely a work of this year.

In 1759 (the year Chi-mao 己卯, the 24th year of Ch'ien-lung), at 71, Shih-ning painted *Ma Ch'ang ch'in-ch'ê t'u* 瑪瑞斫陣圖 (Ma Ch'ang assaulting the enemy's camp) (one roll). It bears on it a poem by the Emperor's own hand.

In 1760 (the year Kêng-ch'ên 庚辰, the 25th year of Ch'ien-lung), at 72, Shih-ning, produced *P'a-ta-shan pa-chün* 拔達山八駿 (eight steeds from Badakhshan) (one roll). This has also a poem written by the Emperor himself in this year; the horses were the tributes offered by the rebels who surrendered and came to the capital the previous year.

In 1762 (the year Jên-wu 壬午, the 27th year of Ch'ien-lung), at 74, Shih-ning painted *Pai ying* 白鷹 (white falcon) (one roll) and in 1763 (the year Kuei-wei 癸未, the 28th year of Ch'ien-lung) at 75, Shih-ning painted *Ai-wu-han ssü-chün t'u* 愛烏罕四駿圖 (four steeds of Aiwuhan) (one scroll). Aiwuhan was a Moslem tribe in Western Regions, and the four steeds were those which their Khan Ai-ha-mo-t'ê 愛哈莫特 had presented to the Emperor the winter of the previous year. This year he also painted *T's'u-yo-êrh* 鴛鴦爾 (one roll). In 1764 (the year Chia-shên 甲申, the 29th year of Ch'ien-lung), at 76, he painted again a scroll of *Pai hai-ch'ing* 白海青 (white falcon).

In 1765 (the year I-yu 乙酉, the 30th year of Ch'ien-lung) he copied *Pai ying* 白鷹 (white falcon) (one roll). This was the picture of the bird presented by a Beile 貝勒 of the Khalkha 喀爾喀.

This year the missionaries in the the court who were good at painting were requested by the Emperor to draw 16 war-pictures on the conquest of Dzungaria 準噶爾 and Eastern Turkestan, and to send them to Europe for making copperplate printings. It was decided that as trial, the following four pictures would be painted and sent to Europe by the next dispatch:—

- (1) The Picture of Ayusi 愛玉史 (阿玉錫) attacking the enemy's camp (Battle of Gädäng-öla) painted by Lang Shih-ning (Castiglione);
- (2) The Battle of Archul 阿爾楚爾 painted by Attiret;
- (3) The Surrender of the Ili 伊犁 people painted by Sichelbarth 艾啓蒙;
- (4) The Great Victory at Qurman 呼爾滿 painted by Damascenus 安德義.

On July 13th (26th of fifth month), was issued the Imperial message in which the above-mentioned desire was expressed, and the first four pictures were sent, and as for the other 12 pieces would be sent in four separate groups by three separate routes by later dispatches and requested that 100 copies of each picture be printed and, when the job was completed, they be submitted

with the copper-plates to the Emperor. Though the original message in Chinese was lost sight of, and the text of the message has never been reprinted in any document, there remains fortunately a copy of the French translation retranslated from the Latin and Italian translations which accompanied the original. It will serve, however, as a material in finding out the famous origin of making the copper-plate prints of the battles.¹⁾ Each copy of both translations seems to have existed, but now there remains only one copy of the French translation. A study of the spelling of the proper names used in the translation shows this is done in Portuguese style. It is easy to suppose that the Latin and Italian translations were made by Lang Shih-ning or his fellows as PELLIOU has already pointed out.²⁾ Some scholars hold that from the beginning the Emperor requested that these war pictures be printed in France, but a closer study of this Imperial message will show that not a single word is mentioned in connection with France, but that only the phrase "in Europe" is employed. The Emperor from the beginning had no particular country in Europe in his mind. That the choice was entrusted to the Viceroy of Kuangtung is mentioned later (in 1773) in a conversation between the Emperor Ch'ien-lung and P. Benoît, and also in the private notes of the then French Educational Minister Bertin. As to what induced the Viceroy of Kuangtung to order them to be made in France, P. L. J. Le Febvre, the senior member of the French Jesuits in Canton was chiefly responsible for it. For through a Chinese friend who showed kindness to Frenchmen, he propagandized that in the realm of art France was superior to any European country and prevailed upon the Viceroy.³⁾ On this occasion, in addition to the two kinds of translation of the Imperial message, Lang Shih-ning laid two letters of his own, (one in Latin, the other in Italian) of the same date as that of the Imperial message, in which he did not assign any particular country concerning making copper-plates: his addressee was vaguely "Your Excellency the President of the Academy of Art" in order that the letter might be used in any country. The fact that for this letter and the translations of the Imperial message, French was not adopted, but only Italian and Latin were used from the beginning would also prove

1) Archives Nationales, Paris, O¹1924, Partie II, No. 1. Cf. PELLIOU, *op. cit.*, pp. 185, 200. The first order was to print 100 copies per plate, as stated in the Imperial message, but there are suggestions on that somehow this order was changed and 200 copies per plate were printed. The memorial to the Emperor by Li Shih-yao 李侍堯 and others quoted in the Imperial edict of the day Kêng-tzū 庚子, 10th month, the 35th year of Ch'ien-lung, recorded in the *Ta-ch'ing Kao-tsung shih-lu* 大清高宗實錄 (Bk. 871) is one of them. It was Prof. Kazuo ENOKI 榎一雄 that pointed out the existence of this edict and made a copy of it and gave it to me. I hereby heartily acknowledge his special kindness.

2) PELLIOU, *op. cit.*, p. 200.

3) *Ibid.*, pp. 195-197.

this point.¹⁾

As for producing the prints, the Faench finally decided that the French India Company undertake this job, and in accordance with the custom in those days, the Thirteen Cohongs of Canton representing the Chinese and the representatives of the French company exchanged written contracts, and the first four original pictures were sent out to Europe by the S.S. Pai-ya 白耶 (its original name unknown.) The whole text of this contract (in Chinese) preserved in the Bibliothèque Nationale in Paris is highly valued as a material in clarifying the circumstances.²⁾ In the course of the year, Lang Shih-ning painted another picture entitled *Hei-shui wei-chieh* 黑水圍解. The Hei-shui is the River Qara-su which runs round from the south to the east of Yarkand. This picture which depicted General Chao Hui 兆惠 breaking through the sieze of the enemy in 1759, was included among those later shipped to Paris, together with the works by the other three missionary-painters, and came to form one of the victory pictures. (As for the war-pictures themselves because of their irrelevance, they will not be discussed here. Some Westerners have made studies on these pictures. About forty years ago I also made a study and submitted it to the *Tōyō Gakuhō* 東洋學報.³⁾ As I had been unable to collect enough material and to refer extensively to the views of my predecessors, it contained not a few erroneous points. Though I thereby presented some new facts to the academic circle, I shall have to write it completely anew now. Therefore, as regards these pictures, I wish to recommend for your careful perusal Prof. PELLIOT's supreme study for which he spent years of tremendous work, thoroughly investigating the various views and availing himself of the copious material and information. I mean his article in the *T'oung Pao* from which I have frequently quoted in the foregoing.⁴⁾ In addition to these two original pictures, among the 16 war-scenes there may be some more by Lang Shih-ning from which prints were made. For four of them lack the signatures of the original painters; therefore, it is not known who painted the originals; it is impossible to deny that there is none painted by Shih-ning. Only it would be extremely difficult now to determine the painter by studying the design and

1) Among the documents given under note (1) of the previous page and similarly numbered, Cf. PELLIOT, *op. cit.*, pp. 185, 200.

2) PELLIOT, *op. cit.*, pp. 197-199.

3) Vol. IX, No. 3, Sept., 1919, pp. 396-448. "*Paris Kai-chō Jun-Kai Ryōbu Heitei Tokushō-zu ni tsuite* パリ開雕準回兩部平定得勝圖に就て" (On the so-called "Victory in Dzungaria and Eastern Turkestan", engraved and printed in Paris.)

4) The article often repeated in the foregoing. Cf. Section I, p. 80, note (6). I sent to Prof. PELLIOT a reprint of my previous study and an English translation of the gist of my argument, and he sent me a copy of his article as soon as it was published. In it he so kindly commented on my study. For writing this article, I owe him a great deal for his suggestions. I hereby extend my gratitude to him.

the brush of a picture through the engraved and printed one. Plates Nos. 5 and 6 reproduced in my old study, and those Mr. LOEHR reproduces as Plates Nos. 21 and 22 are the two pieces signed by Lang Shih-ning. They were both engraved by J. Ph. Le Bas under the supervision of C. N. Cochin, the great artist in Paris. The former was engraved in 1769, and the latter in 1771.¹⁾ The skill in engraving or execution of the plates which well matches the exquisite original pictures may be definitely seen in these plates which, as a national enterprise under the protection of Louis XV, were produced as beautifully as if the honour of France as a country of fine arts were at stake.

XII

As to whether Lang Shih-ning's autographs in Chinese ideographs attached to his pictures are by his own hand, there is almost no clue. Most probably somebody else wrote them for him. On the other hand, his western-style signatures are preserved in at least three documents. Though the signature found on the third document is an engraving reproduction, it shows his handwriting distinctly. The first document is a letter dated Nov. 13th, 1732 and sent from the missionaries in the Peking court to the exiled missionaries in Macao, on which along with the signatures of Lazarist Th. Pedrini 德理格, Jesuits D. Parrenin 巴多明, and I. Kögler 戴進賢, is found the signature "Joseph Castiglione, S. J.;" it is preserved in the Biblioteca Corsiniana, Rome. It is entitled *Epistola missionariorum Pekinensium missionariis Macai exulibus. Pekini, 13 Cal., Nov., 1732.* (*Bibliotheca Missionum*, VII, s. 480.) The second is found on a letter dated a certain day of March, 1733 (?) sent from the missionaries in the Peking court to the exiled missionaries in Macao, which reported their appealing to the Emperor to release the addressees, and other matters. Those who signed on the first document, and Jesuit Pereira 徐懋德 attached their autographs. The letter is mentioned in PFISTER, II, p. 651. The third, older than the foregoing, appears on the letter dated the 55th year of K'ang-hsi, Ninth month, 17th day (Oct. 31st, 1716) and dispatched by the order of the Emperor by I tu-liu 伊都立 a superintending officer of compilation of books in the Wu-ying tien 武英殿 &c.; a photograph of a copy in the possession of the British Museum is presented in the paper entitled *Tenrei-mondai ni kansuru Kan-bun no ni shiryō* 典禮問題に關する漢文の二資料 (Two Chinese materials concerning the Rites Controversy) by Prof. Zehaku TAMAI 玉井是博 included in *ICHIMURA Hakushi Koki kinen Tōyōshi Ronsō* 市村博士古稀記念東洋史論叢 (Eastern Researches in Commemoration of Dr. ICHIMURA's 70th Birthday), 1933; at the right bottom is found the signature "Joseph Castiglione, S. J." Previous to this, in 1706, Pope Clemente XI prohibited the

1) The former forms the second picture, and the latter the seventh. (PELLIOT, p. 226.)

Catholics concurrently to practise the conventional ceremonies in China, against which in 1706 the Emperor K'ang-hsi dispatched to Rome A. Barros 龍安國 and others to try to mitigate the prohibition, and again in 1708, he sent J. Provana 艾若瑟 and others to engage in the efforts; the fate of the two missions was not yet known; and before any reply was issued, the second prohibition order by the Pope was brought to Canton and on Nov. 23rd (the 55th year of K'ang-hsi, ninth month, ninth day), this news reached the Emperor. Resenting the discourtesy of neglecting to reply to his communication, and saying that he could not believe the Pope's message until he heard the replies of his missions, the Emperor, for the purpose of ascertaining the truth of the report one hand, asked the Westerners residing in Canton again to confirm the facts. The above-mentioned letter was the one issued on that occasion, and in order that several missionaries might take home, several copies were printed, therefore, Lang Shih-ning's autograph was also engraved. The text was in three languages, Manchu, Chinese, and Latin, and though jointly signed by 16 missionaries residing in Peking, in the native of things, I think, it was ordered by the Emperor K'ang-hsi, and countersigned by the various missionaries. Of the 16 missionaries, excepting M. Ripa 馬國賢 sent by the Propaganda Headquarters, and Lazarist Pedorini 德理格, the rest were all Jesuits, the Chinese name for Joseph Baudinus which TAMAI failed to assign being 鮑仲義 and that for Jacobus Brocard being 陸伯嘉. (PFISTER, I, p. 476; II, p. 592.) Though TAMAI saw the London copy and the copy in the possession of the Bibliothèque Nationale, another copy seems to exist in the National Library of Palermo. (Cf. CORDIER *Bib. Sin.*, II, 918)

XIII

On July 16th 1766 (the 31st year of Ch'ien-lung, sixth month, 10th day), at 78 (79 in the Chinese way of calculation), Lang Shih-ning died at Peking. It was 55 and a half years since he had been admitted into the Jesuit Society. On that day the Emperor honoured him with a gracious message in praise of his services and in sympathy with his death, bestowed on him the honorary rank of *shih-lang hsien* 侍郎銜 and also 300 silver liang 兩 to defray the funeral expenses. The epitaph on Shih-ning's grave represents this message as follows:

乾隆三十一年六月初十日，奉
旨 西洋人郎世寧自康熙間入值內廷，頗著勤慎，曾賞給三
品頂帶，今患病溢逝，念其行走年久齒近八旬，著照戴
進賢之例，加恩給予侍郎銜並賞內府銀參百兩，料理喪事
以示優恤，欽此。

(On the 10th, sixth month, the 31st year of Ch'ien-lung, the Imperial order goes as follows: Lang Shih-ning the Westerner has served in the court since

the K'ang-hsi Period, most diligently, and has been previously honoured with *San-p'in ting-tai* 三品頂帶, is now dead of illness. His span of life was long, nearly 80 years of age. After the precedence of Tsai Chin-hsien 戴進賢, he shall be awarded the honorary rank of *Shih-lang-hsien* 侍郎銜 and also 300 silver liang 兩 from the Imperial Household. It pleases us to provide with expense to manage the funeral services for him. Be respectful.)

This shows that he had previously been given the rank of *San-pin ting-tai* and that Imperial gifts on his death were after the precedence of P. I. Kögler, S. J..

As to the various views concerning the date of Shih-ning's death, I have discussed it at the beginning of this study. In the earliest days, a certain missionary's letter (sent in 1778 from Peking) remarks that he died 12 or 13 years before, and favours the 1765 theory or the 1766 theory.¹⁾ The often cited memoir *Honneurs rendus par l'Empereur de Chine aux Européens* definitely states that the death occurred in 1768²⁾; Abbé GROSIER follows it,³⁾; Gherardo de VICENTIS⁴⁾ supports it; THIEME and BECKER also favour it⁵⁾; FAVIER dates it as "soon after Dec. 8th, 1768"⁶⁾, that is, (after recording the death of Attiret, states "Le Frère Castiglione... mourut peu près") or dates as 1766⁷⁾; CORDIER, at first believed that the date to be 1764⁸⁾; then realizing his mistake, following P. de ROCHEMONTEIX, revised it as July 16th, 1766.⁹⁾ I am of the opinion that the last view is correct. Lang Shih-ning's remains were buried in the so-called Portuguese Cemetery at Têng-kung Cha-lan-êrh 滕公柵欄兒, outside the P'ing-tsé mên 平則門, alias Fu-chêng mên 阜成門, and the grave remained intact until the Boxer Rebellion. FAVIER, *Peking* and CORDIER, *Bib. Sin.*, describe and designate it as the third from the north on the farthest west row of the graves of the Catholic priests.¹⁰⁾ During the Rebellion the cemetery was violated; not a few graves were lost sight of. The present arrangement of the tomb-stones is quite different from the former. The epitaph of Lang Shih-ning was missing for a long time; but fortunately toward the end of September, 1911, it was discovered at Chang-hsin-tien 長辛店 to the southwest of Peking, and was restored to the original place and, inserted in the

1) *Lettre d'un Missionnaire de Chine*, A Péking, année 1778 (*Lettres édifiantes*, nouv. éd., XXIV, 1781), p. 492, note (1).

2) *Honneurs rendus*...., p. 283, note 2.

3) *Biogr. univ.*, p. 339.

4) *Doumencnti*....sul Matteo Ripa, pp. 14, 15.

5) *Op. cit.*, VI, S. 166.

6) *Peking*, p. 188.

7) *Ibid.*, p. 207.

8) *Les Conquêtes*...., p. 3.

9) *Bibliotheca Sinica*, Supplément, 3645.

10) *Peking*, p. 206, Plate No. 58; *Bibl. Sin.*, II, pp. 1029-30, Plate No. 82.

corner stone of the church constructed in the cemetery, has been preserved to this day.¹⁾ The epitaph in Latin inscribed at the left side of the Chinese one reads:

F. IOSEPHUS CAS/TIGLIONE....OBIJT DIE
XVI/JULIJ ANNI DOMI/NI MDCCLXVI
AET./LXXVIII SOC. LIX CUM DIMIDIO

There is no doubt that he died on July 16th, 1766, at 78 years of age, after 59 and a half years in holy orders. Of course, not all epitaphs could be trusted; but, fortunately, there is an old document to prove its authenticity, and as it has been published through the introduction of PELLLOT, I shall quote it and conclude that the epitaph is genuine. Among the letters of Von Hallerstein 劉松齡 referred to in the notes on Section I, one dated Sept. 24th, 1766²⁾ contains the following passage:

Mortus hic hoc anno mensis Julii die 16. Frater nostrae Societatis Josephus Castiglione Mediolanensis, egregius Pictor, sed multo melior religiosus. Vixit annis 79, paucos dies demas, quorum 50. Deo in hac stationis Pekinensi ejusque obsequio impendit.

This means that on July 16th, this year, Josephus Castiglione, Frère of our Society, an excellent painter, a Milanese, passed away at 79, if we take off some days, 50 of which he served God in Peking. The date of his death precisely agrees with epitaph. The only thing that seems strange is the inscription: "His life on earth was 79 years (excepting some days), 50 of which he lived in Peking." As for the former, as PELLLOT inferred, it was because it was a custom among the Western Christians in China to calculate their ages in the Chinese way. For instance, something like a postscript in Hallerstein's letter dated Oct. 27th, 1765, the preceding year, says that Lang Shih-ning was 78 at that time.³⁾ Therefore, there is nothing strange about the foregoing way of calculation. There is an error of about a half-year in the latter, it is true. But only a round number was adopted there, was it not? I have no idea in what manner P. de Rochemonteix discovered the precise date of Castiglione's death, but that PELLLOT, through making most exhaustive researches among

1) L. Le BOISSELIER, *Découverte d'un stèle en l'honneur du Frère Castiglione (Relation de Chine, oct. 1916, pp. 524-527.)* This book I have not seen yet. For the time being, I rely on Lazarist Father P. Ducarme's paper he published in the *Bulletin Catholique de Pékin*, 1^{er} mars, 1915. FERGUSON, *Painters among Catholic missionaries and their helpers in Peking JNCBRAS*, LXV, 1934, pp. 21-35) contains a passage which contends that the extant epitaph is not the original, but one reconstructed after the uprising (pp. 27-28.) What is his reason for this? After reading Le BOISSELIER's paper, I shall clarify my doubt.

2) PELLLOT, *op. cit.*, p. 269, note 2.

3) *Ibid.*, p. 269. This postscript reveals a most important fact concerning the victory copperplates. I only regret that I have no time for introducing them.

the rarest documents in the world¹⁾, discovered such an important material as Hallertein's letter, which led him successfully to determine the accurate date even without seeing the epitaph, it is certainly a matter for since congratulation. My humble service in merely attesting to the accuracy of his inference on the strength of a rubbed copy of the epitaph which I obtained with no labour on my part is hardly worth mentioning. My two honoured seniors, Messrs. Tadayori NAKAGAWA 中川忠順 and Taketarō SHINKAI 新海竹太郎 who permitted me to photograph the rubbed copy and encouraged me to compile *A biographical study of Giuseppe Castiglione* have both passed away now and I can no longer ask advice on this study I humbly dedicate to their memory as a token of my deep gratitude. Any criticism from my readers will be most welcome.

The List of Works by Lang Shih-ning

The following list of Lang Shih-ming's works has been prepared basing upon the *Kuo-chao yüan-hua lu* 國朝院畫錄 compiled by HU Ching 胡敬 of the Ch'ing dynasty, the source of which being the *Shih-ch'ü pao-chi* 石渠寶笈, the descriptive catalogue of the paintings on secular subjects in the Imperial Collection. The *Shih-ch'ü pao-chi* in complete form is not available²⁾, hence it is reproduced on the basis of HU Ching's account. However, as the whole text of the Series I of the *Shih-chü pao-chi* and the list of the items only of the Series III of it have been published. I have adopted them, and comparing them with the account in the *Yüan-hua-lu*, I have often succeeded in removing its carelessnesses and defects; for instance, while the *Yüan-hua-lu* states that the paintings by Lang Shih-ning (including those done in collaboration with others) mentioned in the *Shih-ch'ü pao-chi* number 56, HU Ching really gives only 47 pieces. Studying Series I and the list in Series III, I have succeeded in adding several pieces. Those marked with asterisk(*) in the following list belong to this class. In addition to this, on the basis of the *Kokka* 國華, the *Chung-kuo ming-hua-chi* 中國名畫集, together with its *Wai-ts'ê* 外冊 (Supplement) PELLiot, *Les "Conquêtes..."*, CHIN Liang 金梁, *Shêng-ching ku-kung shu-hua lu* 盛京故

- 1) This refers to *Imposturae...*, the collection of letters edited by PRAY, and mentioned under p. 80, note (1) on Section I. Cf. *Bibl. Sin.*,² II, p. 924. Only the British Museum and the Ecole des Langues Orientales Vivantes in Paris possess one copy respectively.
- 2) Toyozō TANAKA 田中豐藏, *Sekkyō hōkyū no kaidai* 石渠寶笈の解題 (Explanations on the *Shih-ch'ü pao-chi*), the *Kokka* 國華, No. 351, pp. 69-72; Cf. PELLiot, *A propos du "Keng tche t'ou"* (*Memoires concernant l'Asie Orientale*, I), p. 76; PELLiot, *Les "Conquêtes..."*, p. 189, note 2. For Series I, I have consulted the lithographic edition (1918) based on the *Sū-ku chüan-shu* copy published by the Commercial Press 商務印書館, and for the list of the items in the series III, I have utilized the LO Chên-yü 羅振玉 edition (1917) in facsimile of the MS. draft copy (incomplete) of the Series III, which late M. Teijirō YAMAMOTO 山本徳二郎 obtained from China.

宮書畫錄¹⁾, *Ku-kung wu-p'in tien-ch'a pao-kao* 故宮物品點查報告, *Nei-wu-pu ku-wu ch'ên-liéh-so shu-hua mu-lu* 內務部古物陳列所書畫目錄, *Li-tai ming-jên shu-hua* 歷代名人書畫 compiled and printed also by the Nei-wu pu (Home Department), *T'ang-Sung-Yüan-Ming ming-hua ta-kuan* 唐宋元明名畫大觀²⁾, *Lang Shih-ning hua-chi* 郎世寧畫集³⁾, I have been able in further increasing the number of Shih-ning's genuine paintings. Again, in the *I-shu tsung-pien* 藝術叢編, the *Ch'ing-chao shu-hua p'u* 清朝書畫譜, LOEHR's book, and others, appear works attributed to Shih-ning, but considered doubtful; these are arranged for further investigation in another group at the end of this study. Criticisms by good connoisseur are cordially invited.

A The Works Mentioned in the *Shih-ch'ü-pao-chi*

- 1 寫生花卉一冊 “Sketches of flowers”, 1 *tsé*. K 上, 14v°.
- 2 寫生一冊 “Sketches, consisting of 12 pictures”, 1 *tsé*. K 上, 14v°; S, bk. 41, 52v°-53v°. Belongs to Hsüeh-shih-t'ang 學詩堂.
- 3 百駿圖一卷 “A hundred horses”, 1 roll. K 上, 15v°; S, bk. 35, 29v°. Belongs to Yu-shu-fang 御書房. The Tokyo Bunkazai Kenkyūjo has a photograph of this scroll.
- 4 十駿圖十軸 “Ten steeds”, 10 scroll. K 上, 15r°; S, bk. 40, 19v°-24r°; [II] contains 5 of them.
- 5 畫鴿十軸 “Doves”, 1 scroll. K 上, 15r°.
- 6 準噶爾貢馬圖一卷 “Dzungars offering horses”, K 上, 15r°-v°.
- 7 阿玉錫持矛蕩寇圖一卷 “General Ayusi assailing the rebels with a lance”, 1 roll. K 上, 15v°; [II].
- 8 哈薩克貢馬圖一卷 “Qazaqs offering horses”, 1 roll. K 上, 15v°-16r°.

- 1) 盛京故宮書畫錄 and the following three items are those published in 1925 or those the first volume of which published in that year. 故宮物品點查報告 is the catalogue of the goods in the former Ch'ing palaces prepared by the Government of the Republic of China as it expelled the Emperor Hsüan-t'ung 宣統 and examined his property—a catalogue of the furniture and goods registered by palaces and at random with no system whatever. It was compiled by the Ch'ing Family Liquidation Committee, as one of the series called *Ku-kung tsung-k'an* 故宮叢刊; but I do not know whether the series was completed or not. 歷代名人書畫 is not completed, either. I have seen it up to No. 6.
- 2) Published in Tokyo, 1929. This quotation is from the second (and last) volume of its popular edition.
- 3) *Bijutsu Kenkyū* 美術研究 (Journal of Art Studies), March, 1932, contains a review by Mr. MASAKI 正木. I have seen it up to Fascicule No. 2. Published in 1931 by the Peking Ku-kung Po-wu-yüan 北京故宮博物院.

(P. S.) In the following list, a few abbreviations and signs are employed. K stands for the *Kuo-chao yüan-hua lu* 國朝院畫錄, S stands for the *Shih-ch'ü pao-chi* 石渠寶笈. S3 stands for the *Shih-ch'ü pao-chi San-p'ien* 石渠寶笈三編. [I], [II] stand for the *Lang Shih-ning hua-chi* 郎世寧畫集, Series I and II. (V) stands for a painting which I have personally seen. [X] stands for painting which originally ought to be genuine, but in the photographic plates of [I] or [II], it is extremely doubtful and hardly recognizable as genuine work.

Most probably the picture General PRAY presented to the Musée Guimet in Paris some years ago (PELLIOT, pp. 187, 189). Tokyo Bunkazai Kenkyūjo has a reduced-size photograph.

- 9 瑪瑙斫陣圖一卷 “Ma Chang assaulting the enemy’s camp”, 1 roll. K 上, 16r°; [II].
- 10 拔達山八駿一卷 “Eight steeds of Badakhshan”, 1 roll. K 上, 16r°.
- 11 愛鳥罕四駿一卷 “Four steeds of Ai-wu-han”, 1 roll. K 上, 16r°; [II].
- 12 天威服猛圖一卷 “Emperor’s power subjugating fierce enemies”, 1 roll. K 上, 16v°.
- 13 八駿圖一卷 “Eight steeds”, 1 roll. K 上, 16v°; [I].
- 14 聚瑞圖一軸 “Felicitious objects”, 1 scroll. K 上, 16v°; [I]. [X]
- 15 樵元人秋林羣鹿一軸 “Many deer in an autumn forest, after a Yüan copy”, 1 roll. K 上, 16v°.
- 16 海西知時草一軸 “A European plant said to show time”, 1 scroll. K 上, 16v°; [I].
- 17 白鷹一軸 “White hawk”, 1 scroll. K 上, 16v°; [I]. [X]
- 18 佶閑騮一軸 “Chi-hsien liu, (a horse)”, 1 scroll. K 上, 16v°-17r°.
- 19 鷺鷥爾一軸 “Tsu-yüeh-êrh, (a bird)”, 1 scroll. K 上, 17r°; [I]. [X]
- 20 白海青一軸 “White hawk”, 1 scroll. K 上, 17r°; [I]. (With the Emperor’s title: the Summer of the year Chia-shên 甲申 of Ch’ien-lung.)
- 21* 白海青一軸 “White hawk”, 1 scroll. [I]. (With the Emperor’s title: the Spring of the year Mou-yin 戊寅 of Ch’ien-lung.)
- 22 白鷹一軸 “White hawk”, 1 scroll. [I]. (With the Emperor’s title: Ch’ing-huo 清和 season (early April), the year Ting-hai 丁亥.)
- 23 白鶻一軸 “White falcon”, 1 scroll. K 上, 17r°; [I]. [X]
- 24 火雞一軸 “Turkey”, 1 scroll. K 上, 17v°.
- 25 莘野鳴秋一軸 “Two deer in autumn”, 1 scroll. K 上, 17v°.
- 26 雪坂牧歸一軸 “Cattle returning down the snowy hill”, 1 scroll. K 上, 17v°.
- 27 白鷹一軸 “White hawk”, 1 scroll. K 上, 17r°. (With the date by the Emperor’s hand: the year I-yu 乙酉 of Ch’ien-lung.)
- 28 魚藻一軸 “Fish and duckweed”, 1 scroll. K 上, 17v°.
- 29 峒牧蕃孳一軸 “Chiung-mu fan-tzu”, 1 scroll. K 上, 17v°; [I].
- 30 盆蘭一軸 “Orchids in a vase”, 1 scroll. K 上, 17v°.
- 31 交趾果然一軸 “Long tailed monkey of Cochin-China”, 1 scroll. K 上, 17v°.
- 32 玉花鷹一軸 “Yü-hua hawk”, 1 scroll. K 上, 17v°.
- 33 洋菊一軸 “Chrysanthemum of the West”, 1 scroll. K 上, 17v°.
- 34 錦春圖一軸 “Gorgeous spring?”, 1 scroll. K 上, 17v°.
- 35 蓮花一軸 “Lotus flowers”, 1 scroll. K 上, 17v°.

- 36 馬技圖一卷 "Horsemanship", 1 roll. (In collaboration with CHANG T'ing-yen 張廷彥.) K 下, 27r°.
- 37 東海馴鹿 "Reindeer of Tung-hai (Manchuria and Maritime Province)", K 上, 18r°. Not found in the catalogue in the *Shih-ch'ü pao-chi*, Series III. This may be identical with the picture entitled "東海馴鹿一軸" in the 故宮物品點查報告 II-1, 齋宮, p. 87, No. 14. However, the name Lang Shih-ning is missing there.
- 38 [乾隆帝眞容] "Portrait of the Emperor Ch'ien-lung", K 上, 14v°; K 下, 29r°. Portrait of the Emperor Ch'ien-lung in Childhood.
- 39 八駿圖一軸 "Eight steeds", 1 scroll. K 上, 18r°; S, bk. 3, Belongs to the Yen-ch'un-ko 延春閣. Identical with the one entitled 雲錦呈才 in [I].
- 40 瑞麕圖一軸 "Auspicious reindeer", 1 scroll. K 上, 18r°; [I]. [X]
- 41 蒼猊犬一軸 "Grey lion-like dog", 1 scroll. K 上, 18r°; S3, bk. 3, Belongs to the Ning-shou-kung 寧壽宮; [I]. [X]
- 42 花底仙龍一軸 "A dog under the flowers", 1 scroll. K 上, 18r°; S3; [I].
- 43 花陰雙鶴一軸 "Two cranes under flowers", 1 scroll. K 上, 18r°.
- 44 池蓮雙瑞一軸 "Lotus flowers in the pond", 1 scroll. K 上, 18r°.
- 45 蒼雪鷹一軸 "Hawk in the pale snow", 1 scroll. K 上, 18v°; S3.
- 46 花鳥一軸 "Flowers and birds", 1 scroll. K 上, 18v°; S3, Belongs to the Ching-chi shan-chuang 靜寄山莊.
- 47 孔雀開屏一軸 "Peacock opening its tails?", 1 scroll. K 上, 18v°. S3, Belongs to the Ning-shou-kung. (Also recorded in 故宮物品點查報告 II-1, p. 87, No. 22.)
- 48 開泰圖一軸 "Picture of K'ai-t'ai?", 1 scroll. K 上, 18v°. S3, Belongs to the Yen-ch'un-ko.
- 49 瓶花一軸 "Flowers in a vase", 1 scroll. K 上, 18v°; S3; [I].
- 50* 花卉一冊 "Flowers and plants", 1 tsé. S3, Belongs to the Yu-shu-fang.
- 51* 松石仙禽一軸 "Pine-tree, stone and storks", 1 scroll. S3, Belongs to the Ching-chi shan-chuang.
- 52* 桃花山鳥一軸 "Peach-blossoms and mountain birds", 1 scroll. S3, Belongs to the Ching-chi shan-chuang.
- 53 鬪風圖一軸 "Illustration of a poem *Pin-fêng* in the *Shih-ching*", 1 scroll. (In collaboration with T'ang Tai 唐岱 and SH'ÊN Yüan 沈源.) K 下, 27v°; S3, bk. 3, Belongs to the Chêng-ta kuang-ming, Yüan-ming-yüan 圓明園正大光明.
- 54* 木蘭圖四卷 "Magnolia", 4 rolls. (Painted by Lang Shih-ning and others.) S3, bk. 3, Belongs to the Ning-shou-kung.

B The Works Belong Elsewhere

- 55 嵩獻英芝圖一軸 "Sung-hsien ying-chih t'u (a white hawk on a tree)", 1

- scroll. *Sh'êng-ching ku-kung shu-hua-lu* 盛京故宮書畫錄, bk. 5, 27r°; *Li-tai ming-jên shu-hua*, Series 2, Contains a colotype plate.; [I]; A plate is included in FERGUSON, *JNCBRAS*, LXV, 1934.
- 56 萬壽長春圖一軸 “Wan-shou ch'ang-ch'un t'u”, 1 scroll. *Sh'êng-ching ku-kung shu-hua lu*, bk. 5, 27r°-27v°.
- 57 桃花喜鵲圖 “Magpies under peach-blossoms”, (In collaboration with T'ang Tai 唐岱.) *Kokka* 國華, no. 357 contains a colotype plate and explanatory notes. Formerly in the possession of Keitarō TANAKA 田中慶太郎. Destroyed by fire on Sept. 1st, 1923. Toyozō TANAKA 田中豐藏, based on the attached seal of Prince I 詒親王, ascribed it to Lang Shih-ning who painted it by the order of Prince I, but my theory is that the seal of Prince I's office was attached on the picture when presented by the Emperor Ch'ien-lung. The picture was signed 臣郎世寧...恭畫, 臣唐岱...恭畫, (Respectfully painted by Your Majesty's subject Lang Shih-ning. Respectfully painted by Your Majesty's subject T'ang Tai). Because, in my view, no one but the Emperor himself had the power to order a court painter to paint. (V).
- 58 春郊試馬圖一卷 “Driving a horse in a spring field”, 1 scroll. (In collaboration with T'ang Tai 唐岱) *Chung-kuo ming-hua chi* 中國名畫集, Supplement No. 63, “郎世寧畫乾隆帝春郊試馬圖小照 published by Yu-chêng shu-chü 有正書局, Shanghai. (A half-tone plate; poor printer. You advised to refer to the fragmentary photographs in the possession of the Tokyo Bunkazai Kenkyūjo 東京文化財研究所.); Cf. PELLIOT, p. 187.; *T'ang, Sung, Yüan, Ming ming-hua ta-kuan* 唐宋元明名畫大觀, No. 417 also contains fragmentary plates. Now in the possession of the Museum Yürin kan 有隣館 of Kyoto. (V)
- 59 猛虎圖一軸 “A fierce tiger”, 1 scroll. *Chung-kuo ming-hua chi*, bk. 4; PELLIOT, *BEFEO*, IX, 1909, p. 574, note 3; CHAVANNES, Ed., *T'oung Pao*, 1909, p. 527; *Shina kaiga shi* 支那繪畫史 (History of painting in China) by Fusetsu NAKAMURA 中村不折 and Seiun KOJIKI, 小鹿青雲 also includes it in its plates. Now in the collection of late Fusajirō ABE 阿部房次郎 of Osaka (Cf. 爽籟館欣賞, bk. 1, plate 60).
- 60 竹陰西獵圖一軸 “A Western dog under bamboos”, 1 scroll. *T'ang, Sung, Yüan, Ming ming-hua ta-kuan*, No. 415. In the collection of KUAN Mien-chün 關冕鈞. It must be included in the *San-ch'iu-ko shu-hua lu* 三秋閣書畫錄. (V)
- 61 松鶴圖一軸 “A pine-tree and a stork”, 1 scroll. *Ibid.*, No. 416. In the collection of KUAN Mien-chün. (V)
- 62 郊原牧馬卷一卷 “Horses grazing in a pasture”, 1 roll. *Ibid.*, No. 418. In the collection of CHU Ch'i-chien 朱啓鈞. (V)

C The works attributed to Lang Shih-ning

63 香妃像 “Portrait of Hsiang-fei”. In oils; in a suit of armour. Belongs to the Former Palaces in Peking.

64 [香妃像] “Portrait of Hsiang-fei”. In oils; in Western-style dress. Whereabout unknown. HEDIN *Jehol*, 1932, reproduces as a frontispiece.

Though it is not known whether above two pieces represent Hsiang-fei or not, it may be certain that they were painted by some Westerner who served in the court about the Ch'ien-lung period. Nothing is known as to whether Lang Shih-ning painted them or not.

65 猿猴圖一軸 “Monkeys”, 1 scroll. Reproduced in the *Kokka*, No. 260. (V)

66 [狩獵圖] 一卷 “Hunting scene”, 1 roll. (V)

The above two pictures are now in the collection of the Kyoto University. Neither is a genuine work.

67 百鳥朝鳳圖一軸 “All birds saluting the phoenix”, 1 scroll. In the collection of Hsü Shih-chang 徐世昌. Exhibited the Nikka kokon meiga tenrankai 日華古今名畫展覽會 (exhibition of the masterpieces of Chinese painting, ancient and modern).

68 [狩獵圖] “Hunting scene”. The British Museum, it is said, has this picture (WALEY, *An Index of Chinese Artists* . . . , p. 54). I could not tell what kind of work it is or whether it is a genuine work or not. As it is reported as a work in 1763, it must bear the date: the 28th year of Ch'ien-lung.

69 嬰戲圖一幅 “Children at play”. It is reported that while Tuan Fang 端方 was living, PELLIOT saw it at his residence. (PELLIOT, *BEFEO*, IX, 1909, p. 574, note 3; *Les “Conquêtes”*, p. 186). I have seen neither the painting nor a photograph of it; I do not know whether I should believe it or not. Hence I have temporarily classified it under this group. (There is a picture somewhat resembling this in the *I-shu ts'ung-pien* 藝術叢編, April, 1917. It may be a different picture, but I must mention it here.)

70 [歐風樓閣圖] “Western-style building”. 12-fold screen.

71 [婦女圖] “Women”. 12-fold screen.

The former is reported in the *China Journal*, VI, 6, June, 1927, and the latter, *Ibid.*, VII, 1, July, 1927, by I. MITROPHANOV; the former representing a photograph of the whole picture and the latter a photograph of a part for 4 fans. Both are forgeries, I think.

72 小黑馬圖尺幅 “Small black horse”, one ft. broad scroll.

73 五貓相戲圖大幀 “Five cats sporting one another”, one full breadth scroll.

The above two are mentioned in the *Ch'ih-hung-hsien so-chien shu-hua lu* 遲鴻軒所見書畫錄, bk. 2, 43v°, by Yang Chien 楊峴 of Ch'ing; these are also

ncluded, it is reported, in the *Ou-po-lo-shih shu-hua kuo-mu-k'uo* 歐鉢羅室書畫過目攷, bk. 2 by LI Yü-fên 李玉棻 of Ch'ing. (*Lang Shih-ning hsiao-chuan* 郎世寧小傳, note 13 in [I] and [II].) I could not tell whether they are genuine or not.

74 駿馬圖 "Steeds". The *Pao-yü-ch'i shu-hua lu* 寶迂齋書畫錄 by CHÊN K'uei-lin 陳夔麟 of Ch'ing, bk. 3, it is reported, includes this, but I could not tell whether it is a genuine work or not. (*Lang Shih-ning hsiao-chuan*, note 13 in [I] and [II].)

Additional Notes

1. The *Lang Shih-ning hua-chi* 郎世寧畫集, Series I, as those included in the *Shih-ch'ü pao-chi*, mentions *Pai-yüan t'u* 白猿圖 1 hanging-scroll, *Ch'ing-yang t'u* 青羊圖 1 hanging-scroll; and *Shan-shui t'u* 山水圖 1 hanging-scroll; however, it would be hard to tell from their photo plates alone whether they are genuine or not. As for the first two, it must be said that their background at least was surely painted by someone else. Again, Series II cites *Mo-k'ung ch'iao* 騫空鵲, *Ts'ang-shui ch'iu* 蒼水虬, *Pan-chin piao* 斑錦彪, *Ch'ieh-huang pao* 茄黃豹, *Hei-yü ch'ih* 黑玉螭, *Hsüeh-chao lu* 雪爪盧, *Shan-hsing lang* 睽星狼, *Shuang-hua yao* 霜花鷗, *Chin-ch'ih hsien* 金翅獼—all pictures of animals—respectively 1 hanging-scroll, and ascribed as excluded by the *Shih-ch'ü pao-chi*. As to whether these are Lang Shih-ning's genuine works or not, one would hesitate to decide it merely on the strength of the photo plates. Their back-ground at least again is by somebody else.
2. Though *G. Castiglione* by LOEHR quotes Series III and IV which I have not yet seen, and enumerates more works on the authority of several other books (pp. 111, 114, 116-118, etc.), I have seen neither the pictures nor their photographs; therefore, I could not so readily include them among his genuine works; especially suspicious are those reported to be extant in Genova or Rome. They are open to further examination. FERGUSON's list of the works published in the *China Journal*, XII, Jan., 1930, which he calls a complete list of his paintings, is so carelessly compiled that it is hardly worth any consideration. PFISTER's book (II, p. 639) says that "De MALPIÈRE, D. B., *La Chine; Moeurs, usages, costumes, arts et métiers... d'après les dessins originaux du Père (sic) Castiglione,...*" as its title shows, is offering the plates reproduced from Lang Shih-ning's original pictures; however, not a single one of his plates is discovered in the copy of the 1st edition in 2 volumes, Paris, 1825, or in the 2nd edition (4 Bks.) in 2 volumes in the possession of the Toyo Bunko (Oriental Library) as I examined them. However, this book having come out one fascicule after another

with several plates in each as they were completed, the book I saw may be an incomplete one? When LOEHR cited this book after PFISTER, —, I wonder if he took the trouble to go to the original and confirm what he was writing.

3. Of the manuscripts which were sent to Paris for making into the plates, those attributed to Lang Shih-ning are among the books formerly in the possession of the late Dr. Genji KURŌDA, 黒田源次 Curator of the Nara State Museum. But I have no time to ascertain it now.
4. The very day I completed proof-reading of the Japanese original of this paper published in the *Kenkyū kiyō* 研究紀要 of the Nihon Daigaku Jinbun-kagaku Kenkyūjo 日本大學人文科學研究所 (Studies in Humanities and Sciences, Nihon University, No. 1, Tokyo, 1959, pp. 27-53) Mr. Yukio YASHIRO informed me that during his sojourn in Peking a Westerner had showed him a roll of painting attributed to Lang Shih-ning, a masterpiece in which the Emperor Ch'en-lung was seen riding a horse in the palace garden and leading the Hsiang fei 香妃 clad in armour also on horseback. But I have no time now for dwelling upon it. These matters must await further investigation.